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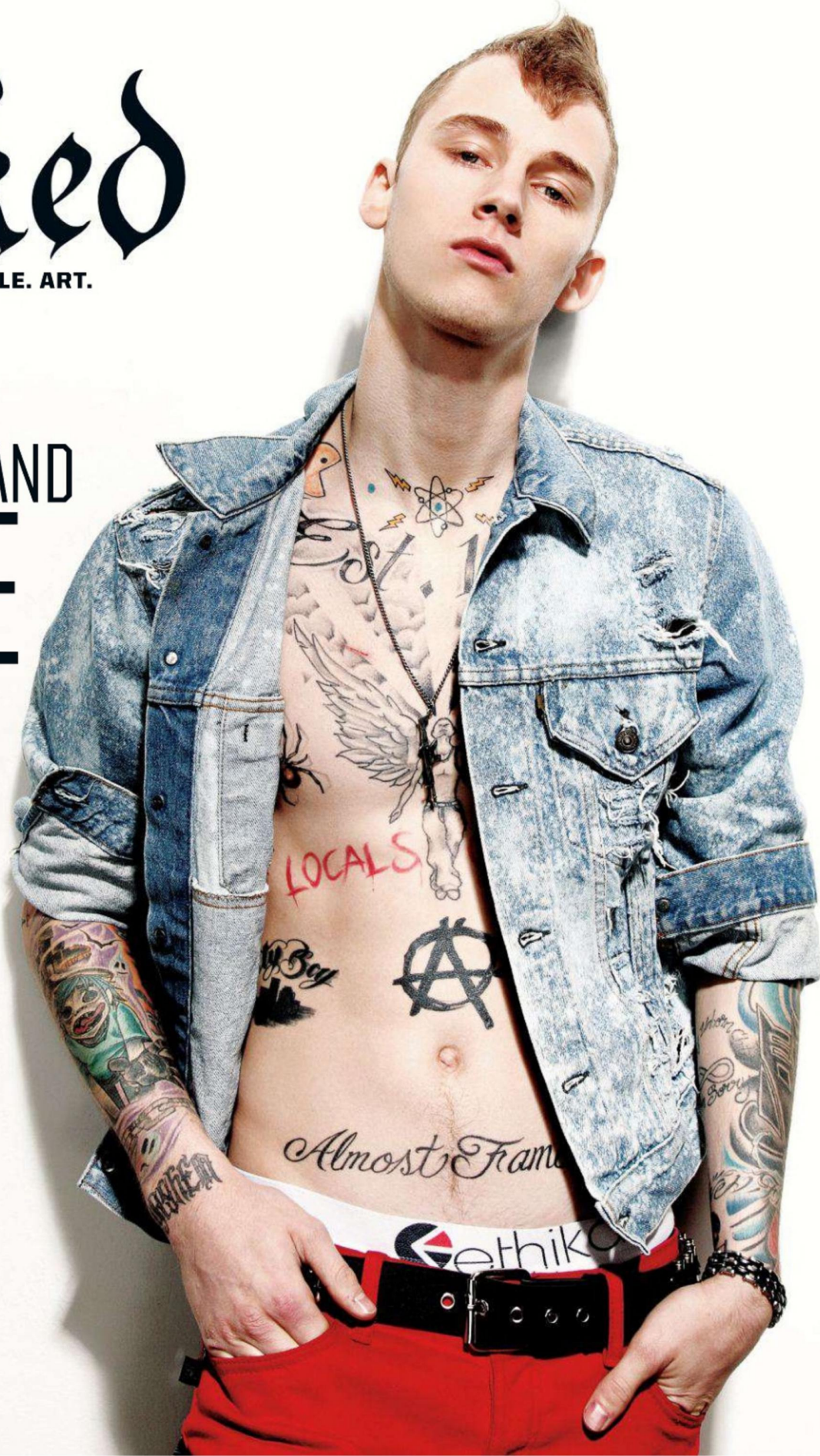
CULTURE. STYLE. ART.

THE SKIN AND STYLE ISSUE

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**TYGA
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**WHO REALLY
OWNS YOUR
TATTOO?**



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COVENANT DOG TAG

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On the cover (Seventy): photo: WARWICK SAINT; hair: NOAH RATTON for redken/cutler at kramer + kramer; makeup: HECTOR SIMANCAS for MAC at jump; location: ROOT BROOKLYN; retouching: IMPACT DIGITAL. On the cover (Machine Gun Kelly): photo: KAREEM BLACK; stylist: VALISSA YOE; stylist assistant: LOLA PAYNE; grooming: KYLEE COOK; location: TRG REALITY; clothing: fli pelican jacket; social collision jeans; hot topic belt; ethika underwear; Kelly's own watch and necklace.

2012

WeActivist SHELLY ZANDER
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ANTON RENBORG
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Inked

BACK ISSUES

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ink well



Some say that discussing the weather is the lowest form of conversation. I disagree. One of the reasons I live in the Northeast is because I like weather. I enjoy experiencing heat, cold, rain, snow—and I actually do relish talking about what's coming on the horizon with Joey, the guy who pours me my morning coffee. I get a bit charged up when seasons change. Other than the drone of sunrise, sunset, seasons are the way that Mother Nature forces us to stop and realize that time is marching on. While she announces spring this month with a crisp, clean, newish feel to the world, we're going to make you hip to what's fresh in our orbit.



Two bright new hip-hop stars have tattoos to go along with raw talent. Kareem Black (1) shot the overwhelmingly charismatic Machine Gun Kelly, while Chad Griffith (2) captured the charm of Tyga. Korn, a well-established act, is trying something different with a dubstep-informed album, and to commemorate the shift Bryan Reesman (3) talked with their bassist, Fieldy. Nick Fierro (4) test-drove a new fleet of hatchbacks, and Darcy Rogers (5) snapped a picture of Amy Haben, a bartender who serves up whiskies you have yet to hear about.

Along with the change in weather comes a change to the legal landscape of tattooing. Marisa Kakoulas (6), a lawyer by day and prolific tattoo journalist by night, writes about who can own the copyright to your tattoo. To round the issue out, Marley Kate (7) photographed cutting-edge fashion just in time for spring.

And for what is perhaps our most popular feature, Warwick Saint (8) shot this month's Inked Girl: a tattooed 10 named Seventy.

Hot enough for you?



Rocky Rakovic

Rocky Rakovic
Editor
editor@inkedmag.com

Mulisha Maiden - Kelli
Savina One Piece Bikini - Spring '12



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Coeur de Pirate

ROMANCE LANGUAGE

I can't tell what's cuter: Coeur de Pirate or her tattoos. While I have no idea what she's singing about—I took Spanish, not French—I can't get her songs out of my head. Thanks for letting me know about her, INKED!

Cara Iannelli
Columbus, OH

Merci for putting Coeur de Pirate on your cover. She's a treasure for us Quebecois, but because she sings mostly in French, I didn't think that she'd get play in the U.S. I read a bunch of American magazines, but between your features on her and Rick Genest [Zombie Boy], it's nice to know that INKED has love for

rockin' Canadians.

Collette Champlain
Quebec, Canada

DON, DON, DON

I didn't know much about Don Ed Hardy other than those schwaig shirts he makes. Then I read your interview. Though I don't like the fact that he doesn't care that he sold out, I respect that he admits he doesn't care. It sort of puts into perspective those tattooers doing flash to make money when they'd much rather tattoo their own designs all the time—and to make money, Hardy let some fashion designer use his designs. Cash rules.

Francis Swanson
Jacksonville, FL

facebook

ICON: DON ED HARDY

Diana Marconi-Pidgeon This article was very well written. Love love love.

INK MASTER

Michelle Lynn Hatter I must watch this show.

ZOMBIE BOY

Karissa Fitzgerald Love his black and white photos! Best zombie ever!

COEUR DE PIRATE

Theron Kanosh My girl got me into her music, I liked her for her ink.

RONNIE FROM JERSEY SHORE

Kristin Golat Nice article ... was a little shocked to see how down-to-earth Ronnie is.

TESS TAYLOR

Rob Eason I'm so in love with her work. So glad y'all did an article to clue us into her awesomeness and otherwise badassery.



READER OF THE MONTH

LISA MARIE STEVENS
Carlsbad, CA

Want to be a Reader of the Month?
Email photos to inkedgirl@inkedmag.com

IT'S A SHORE THING

Jersey Shore gives Jersey a bad name, but after reading the interview with Ronnie [Ortiz-Magro] I think the fault lies with MTV. Ronnie came off as semi-intelligent, but all you see on the show is him going bananas on his girlfriend. Beating up the beat and looking fresh is part of shore living, but there's more to it than that.

Anthony Barone
Howell, NJ

BURNING AMBER

Dang, Amber Rose is hot! But does anyone but me notice the crappy cover-up on her arm? I bet a grad from tattoo school could do better. I own two tattoo shops and if anyone in my shops did this, I'd fire 'em on the spot. That poor girl with that crappy tattoo, I've got a laser and will zap her for free!

Annette LaRue
New Orleans, LA



WRITE US. Got something to say? Send all praise, notes of complaint, story suggestions, and other comments to letters@inkedmag.com. All submissions should include the writer's name and address. Letters may be edited for clarity, length, and content. Also join the party at facebook.com/inkedmag.

MY FIRST INK

Name: Hattie Watson

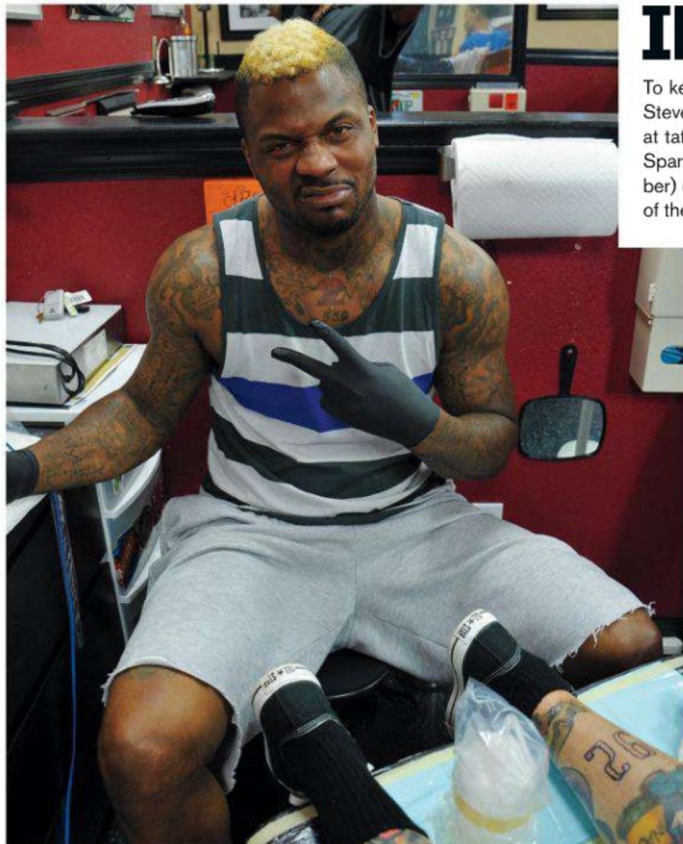
Occupation: Model

Hometown: Port Neches, TX

I got my first tattoo, on my lower stomach, when I was 22. I thought I was going to start small, but I guess go big or go home. It started off with small bats, which didn't turn out the way I wanted. So I got them covered up with the coffin and bat wings. While getting it colored, I went to get up to stretch and ended up passing out. I waited almost a year to finish it. I don't regret the original tattoo, but I am a slightly different person now. That is what tattoos are about: growth, experience, and things you were into at certain points in your life.

PHOTO BY GREG MANIS





IN THE PAINT AND INK

To keep busy during the NBA lockout, many players looked for day jobs. DeShawn Stevenson, the Dallas Maverick with Abe Lincoln inked on his neck, tried his hand at tattooing. Stevenson reversed roles with his favorite tattooer, Chadillac at Fallen Sparrow Tattoo Company, and gave Chad a bold black 92 (Stevenson's jersey number) on the back of his calf. Chad was pleased with his work, but thanks to the end of the lockout he didn't have to wrestle over whether to apprentice.

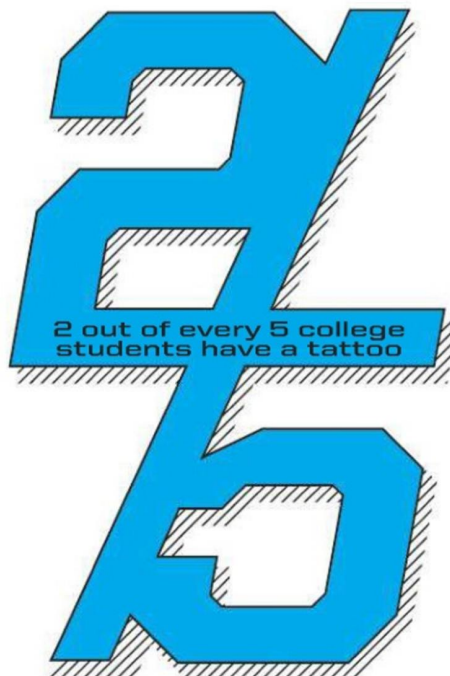
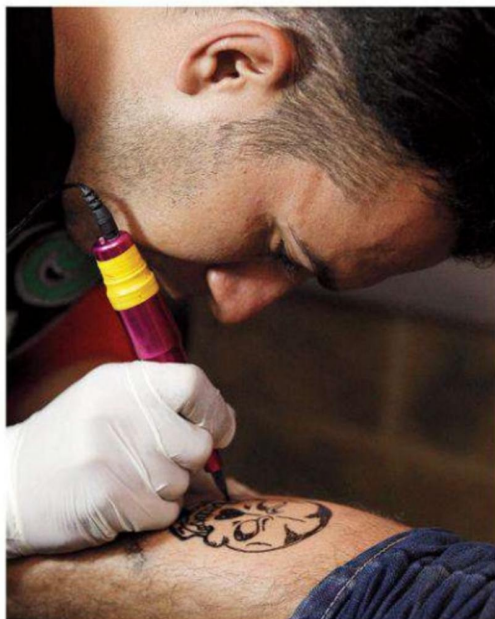


Ray Asuncion, a makeup designer, trapeze artist, and friend of INKED, beat breast cancer and has tattoos from Scott Glazier to prove it. "My ultimate form of solidarity with breast cancer is my mastectomy tattoos," she says. "After I had my partial mastectomy, I decided to have my nipples tattooed back on in the shape of Hawaiian pink plumeria flowers." She also got a pink ribbon butterfly tattoo on her ankle. "My tattoos bring me joy and a great sense of pride," says. "They are my poetic badges of honor and gratitude to be alive."

RAY OF SUNSHINE

OUR MARK ON IRAQ

U.S. troops are out of Iraq, but their influence remains; Iraqi youth have taken to aspects of American culture after being in contact with military personnel for the past eight years. Among their likes: an appreciation of rap, American slang words, and tattoos, according to the Associated Press. "Iraqi youth are eager in a very unusual way to get tattoos on their bodies, probably because of the American presence here," Hassan Hakim, the operator of a tattoo shop in Baghdad, told the Associated Press. "Four years ago, people were concealing their tattoos when in public, but now they use their designs to show off. It is the vogue now."



badcockapparel.com

DE





And for the most important question: What will you have?

WHISKEY WOMAN

A chat with B-Side bartender Amy Haben

How would you describe the B-Side bar? It's a rock 'n' roll dive bar in [New York City's] Alphabet City that has red lighting, pinups on the wall, and a great jukebox.

Red lighting? Yes, it makes you look hot.

Is that what you like most about B-Side? That and Andrew, another bartender, making me laugh—and our regulars, whom I love.

Have you ever given a customer a free drink because they have good tattoos? Yes, but only if they are hot and have good tattoos.

What's your most interesting piece? I'd say my current favorite tattoo is the Our Lady of Guadalupe on my ribs that was done by Tim Hendricks.

What's your favorite whiskey drink to make? A Manhattan.

BAR TRIVIA

INKED presents fodder for a discussion on delicious whiskey.

Whiskey's start is mysterious: The Irish claim it was their monks who first distilled the alcohol, and the Scots assert their brand of Scotch whisky predated the Irish. Either way they have both perfected it.

Heavenly creatures love whiskey. For every year whiskey matures in a barrel (usually it's in there for at least three), four percent of the liquid evaporates—distillers call this the “angels' share.”

In the NATO (or November, Alfa, Tango, Oscar) phonetic alphabet, whiskey is used to represent the letter W.

Since alcohol is banned in Saudi Arabia and Pakistan, their NATO phonetic alphabets swap in “Washington” for “whiskey.”

Know when to stop: The first written record of whiskey comes from an Irish book called the *Annals of Clonmacnoise*, which diagnosed a chieftain's death on Christmas of 1405 from “taking a surfeit of” whiskey.

Essentially all whiskeys are made from water, grain, and hops—at this point if you threw in yeast

you'd make beer—and then most are aged in oak casks. A fair amount of the drink's flavor profile and color comes from the oak.

You can't drink the stuff—or any alcohol—in Bourbon County, Kentucky, and Moore County, Tennessee (where Jack Daniels is distilled), as they're both dry.

Never throw out an old bottle of whiskey. Because it stops maturing after it is bottled, a full bottle of whiskey stays good for over 100 years.

E is a clue to where your hooch comes from. In Scotland and the rest of Great Britain it's spelled *whisky*; the Irish and Americans spell it *whiskey*.

Alexander Hamilton enacted an excise tax on corn earmarked for whiskey, and in 1794, 500 armed men attacked a western Pennsylvanian tax inspector's home to protest. President George Washington was forced to send 15,000 militia members to quell the uprising, and in 1800 when the Republicans came to power, they did away with the tax.

The best way to order whiskey makes for a great acrostic. —Rocky Rakovic

SUNTORY YAMAZAKI 12 YEAR SINGLE MALT



It is sweet and smoky, deriving a bouquet of robust flavors from casks made of Spanish, American, and Japanese wood. Remember when Japanese import cars were a joke? No one scoffs at the island nation's whisky-making skills.

JOHNNIE WALKER BLUE LABEL



Johnnie Walker is one of the finest Scotch whiskeys on the market, with color-coded labels that help locate your place on the whisky ladder, from red to blue, a decadent blend. You can even get your blue bottle engraved for \$225.

DEATH'S DOOR WHITE WHISKY



This one breaks all the rules. It's clear; it matures in stainless steel casks; it's not from whiskey country, but from Wisconsin; and they spell it *whisky* without the e. Still, it's a delight, and despite the lack of caramel color, it's got a rich taste.

x FATAL x

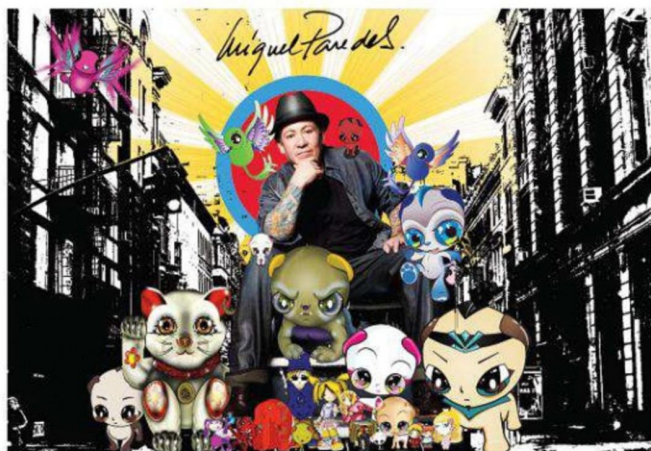
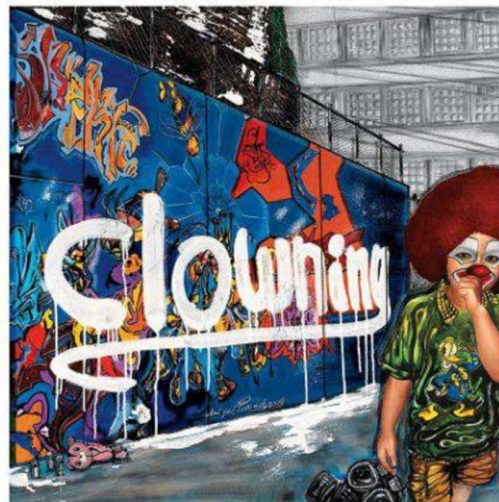


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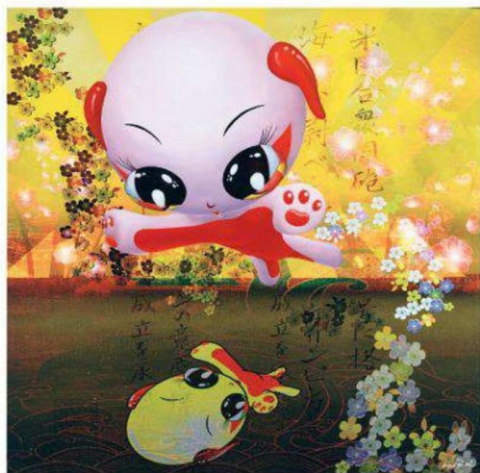
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Clockwise from top left: *Mickey Rising*, *Clowning*, *Pulgha*. *Flight in Oil*, Miguel Paredes with signature characters from his animated cartoon series, *Pulgha*.



AMERICAN GRAFFITI

Miguel Paredes sees a red wall and he wants to paint it.

Miguel Paredes doesn't get much shut-eye. The New York City-raised, Miami Beach-based artist is a father of four, gallery owner, and boss to more than 120 employees, yet he still manages to find time to paint. "I'm always putting too much on my plate," he admits. Paredes's work—mixed media pieces using bright, vibrant hues—has gained international notice. In 2011 he was named the official artist of the Latin Grammy Awards, the William Morris Endeavor Agency signed on to represent *Pulgha*, his Japanese anime-inspired collection, and he joined the Disney Underground Art Collection by Acme Archives.

As a kid growing up on New York City's Upper West Side, Paredes was surrounded by graffiti. He attended Junior High School 44 and became fast friends with a few taggers. "My friend Rook, one of the top graffiti artists who has since passed, gave me my tag, 'Mist,'" he explains. His interest in graffiti eventually led to a fascination with the pop art movement, and Paredes studied the work of artists Keith Haring and Andy Warhol. He then moved to Miami Beach and focused on mixed media and conceptual art at ArtCenter/South Florida.

The late '90s brought two big

changes for Paredes: He opened his own studio and gallery space, and he met his mentor, Ronnie Cutrone, a successful pop artist (and Andy Warhol's assistant at the Factory during some of his biggest years) whom Paredes still catches up with regularly for dinner and discussion.

These days, Paredes's multi-million-dollar national printing company, P.K. Graphics, gives him the financial freedom to create on his own terms. "I promised myself two things," he says of becoming successful. "That I would hire young graphic designers and give them real world experience, and that I would always give back to my community." He's made good on his word, creating and donating multiple public art pieces around Miami Beach.

As for his ink, he also keeps things local. Little Jeff from AAA Tattooing does most of his work. He's also collaborated with Darren Brass and Jimmy Coffin—both from *Miami Ink*—and adorned himself with everything from his wife's name to Buddha to his graffiti tag. However, with his busy schedule, he admits there's at least one project he hasn't completed: "That's the one thing I can't seem to find time to do ... I just can't seem to find time to finish my tattoos." —Kara Pound

SUMERIAN
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SOUND CHECK
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I-HOUSTON

WE HAVE A PROBLEM

FESTIVAL 2012

ASKING ALEXANDRIA

SEVENTH

WE CAN BE
AS ROMANS

21st
Century

BORN OF
OSIRIS

bless the fall

ASKY LIT DRIVE

THE
GRIN

I SEE STARS

MOTIONLESS
IN WHITE

STICK TO
YOUR GUNS

ATILLA

MY CHILDREN
MY BRIDE

DIKEME
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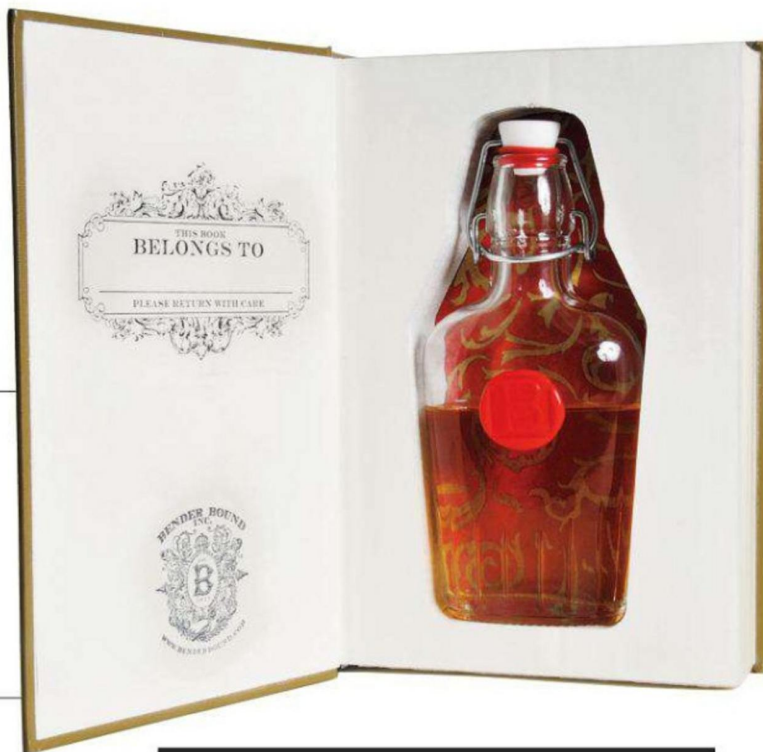
MOTÖRING

We love The Great Frog and we are scared to death of Lemmy. So when they got together to make the Motörhead Warpig Ring (about \$287, thegreatfroglondon.com) we bought two, sir.



THE SECRET

Our new favorite book is any one that Bender Bound carves out for a place to hide our hooch (starting at \$100, benderbound.com).



GUITAR HERO

In homage to the grunge god Kurt Cobain, Fender put out a replica of his Jaguar (\$1,300, fender.com). The axe will lead you to Nirvana.



MANDLE

Your joint shouldn't smell of lilac. Man-Cans makes candle scents like New Mitt, Sawdust, and Grandpa's Pipe (\$9.50, man-cans.com).



CAT VAUGHNDY?

It's cool, it's cool—the real Kat Von D makes this shirt (\$23, hvtmerch.com).



CAN IT CORE A APPLE?

No, the Clicker (\$25, myclicker.com) can't do that, but it can open a beer and put on the game in one fell swoop.



BOARD CERTIFIED

Dude, remember these? Australian company Penny offers a ride that is reminiscent of those old banana boards (\$90, warehouseskateboards.com).



TIP OF THE CAP

New Era's EK Yorker (\$47, neweracap.com) is a hat that combines classic style with a forwardly designed trilby bill.



MILITARY BALL

Don't hit Cool Material's Camouflage Baseball (\$25, coolmaterial.com) into your neighbor's yard, because it will be lost forever, f-o-r-e-v-e-r.



ROLLER BAG

With the Duffaluffagus (\$80, polerstuff.com) you can shred through the airport, bus station, or, as this photo suggests, off the beaten path.

INK ON THE STREET

SUBJECT: Brian Hawkins

SPOTTED: Chelsea, New York City

WHERE HE GETS INKED: "Miss D'Jo at Lark Street Tattoo has done most of my pieces, including the maple and oak leaves in their fall finest on my forearm. I bring her a few sketches, we collaborate, and then she makes it beautiful and inks it on. I like to see and appreciate seasons here in New York City. We all change constantly in our lives and I just wanted to pin down one of those moments."

WHAT HE'S WEARING: Guerilla 24 jeans (\$240, guerilla24.com) and shirt (\$48). "I really dig their jeans; they have great styles, great cuts," Hawkins says. "You have to break them in, but once you do, they're yours. I work long hours in them and they take a beating."

BRAND BACKSTORY: Many labels use the "Limited edition! Get yours before they are gone!" sell tactic to drum up business every so often. With Guerilla 24's wares, every article of clothing is limited edition. Daniel Cheong founded the brand in 2008 with the goal of bringing more individualism to fashion. He could have printed money by pressing the same successful T-shirt in perpetuity, but he chose for his fashions to be fleeting, creating more variety in the world. Since Guerilla 24's pieces evolve constantly, you can always bank on them for cutting-edge threads—especially their amazing handcrafted selvedge raw denim.

WHAT ELSE HE'S WEARING: American Apparel hooded sweatshirt; Red Kap vest.



Magic Booth 30040 | Feb. 13-15th MANDALAY BAY | Las Vegas 2012

BOOK

INSIDER ART



There is an inherent sense of liberation in Scott Campbell's art. The Bayou-born artist and wanderer who wound up in Brooklyn, working out of Saved Tattoo, has developed a meticulously tongue-in-cheek style that toys with its audience like a three-card monte dealer. Not knowing whether to feel anger, humor, contempt, or sentiment is part of the experience of Campbell's work. Whether he's tattooing, painting, carving stacks of currency, or burning a photorealistic Virgin Mary into a tortilla, he takes away the intended value of an object or an idea, and replaces it with his vision, whatever that may be.

If You Don't Belong, Don't Be Long, is the bound pictorial narrative of Scott Campbell. At some points in the 208-page work, we are shown an expansive view of Campbell's creations—graphite-illustrated ostrich shells, carved book covers, even a gravestone—while on the next page we are given only a glimpse of flash, or his workstation that tells a story but leaves the reader wondering, What lies outside the shot? What's the whole story? It leaves the reader feeling that he's in on what makes Campbell's work so striking, with each piece standing alone as both painstakingly perfect and serenely antagonizing. —Nick Fierro

MOVIES



WRATH OF THE TITANS

Set 10 years after Perseus (Sam Worthington) defeated the Kraken, this follows the demigod son of Zeus as he's forced out of solitude when Hades and Ares switch loyalty and make a deal with Kronos to capture Zeus (Liam Neeson). Perseus, of course, is caught in the crossfire. Let's face it: the *Clash of the Titans* remake was not that great, and it featured the worst post-conversion 3-D to date. This time, since there's no tough act to follow, it has to be better, right? If not, will someone just make a dope *God of War* movie, please? —Gilbert Macias



THE HUNGER GAMES

Based on the best-selling novel by Suzanne Collins, *The Hunger Games* takes place in the not-too-distant future where a war-torn North America has collapsed and morphed into what is called Panem, a country divided into a Capitol and 12 districts. Each year, all 12 districts are forced to participate in the Hunger Games, a brutal, televised event that forces 24 participants selected by lottery to take part in a life-or-death survival game until only one is left standing. The book is part of a trilogy, so if this kicks ass at the box office, two more movies will follow. —G.M.



JOHN CARTER

Academy Award-winning filmmaker Andrew Stanton (*Finding Nemo*, *WALL-E*) makes his live-action feature debut by bringing the classic Edgar Rice Burroughs novel to life. Former military captain John Carter (Taylor Kitsch) is mysteriously transported to the planet Barsoom, where he encounters strange alien creatures and finds himself in the middle of an epic conflict. The first blush reeks of *The Phantom Menace* meets *Prince of Persia*, but taking Stanton's résumé into consideration, we're hoping that the looks (and cliché dialogue) are deceiving. —G.M.

DVD



IMMORTALS

Immortals may have been a little flimsy in terms of plot, but what it lacked in story, it made up for with intense visual flair. Tarsem Singh (*The Cell*) directed what has to be one of the most beautiful-looking films this past decade, with every shot like some gorgeous painting in motion. Mickey Rourke is great, and Henry Cavill proved he has the chops to be a leading man (now we can't wait to see him as Superman). Why the Titans are portrayed as mindless freaks is anyone's guess, but it's a style-over-substance flick that will look breathtaking on Blu-ray. —G.M.

BOOK



TATTOOING NEVER SLEEPS

Omerta Publications—a company formed by Jason June of Three Kings Tattoo in Brooklyn and Javier Betancourt of Miami's Ocho Placas Tattoos—published its first volume, *Nunquam Dormio Vol. 1* (the title is Latin for "never sleep"). The duo pulled together work from colleagues, and influencers they feel are propelling tattooing forward. Among the artists included are Alex McWatt, John Vale, Hiro, Cristina Garcia, and El Bara. The first printing has a limited run of 150 copies (\$80, omertapublications.wordpress.com), so don't sleep on ordering your edition. —Robert McCormick

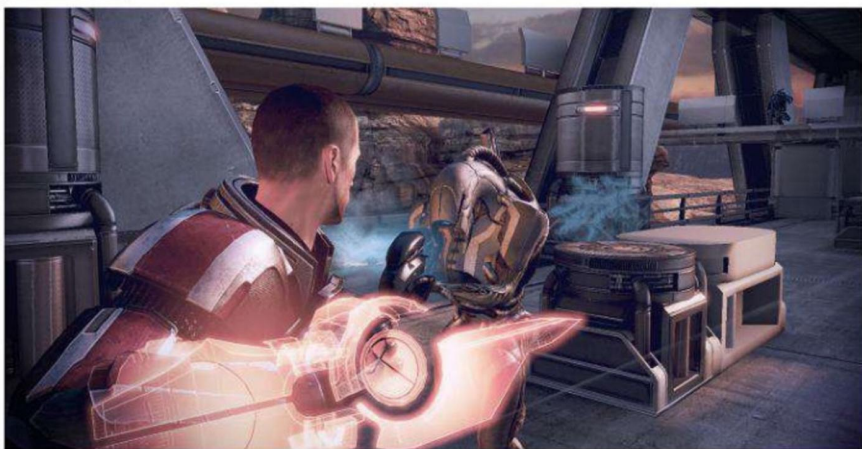
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VIDEO GAMES

**MASS EFFECT 3**

PLATFORMS: XBOX 360, PLAYSTATION 3, PC

BioWare wraps up its space trilogy in style with Commander Shepard's most harrowing mission yet. When Reapers descend on Earth and start razing cities, our hero must fly across the galaxy to convince the quarreling alien civilizations to stop arguing and come to our aid. Depending on the choices you've made over the past two games, this may be more difficult than expected. While deep rivalries and hatred for Shepard make forging an intergalactic coalition tricky, you have it easy on the battlefield thanks to streamlined controls and the ability to shout verbal orders to AI teammates via Kinect. You and three friends can tackle cooperative missions that help your cause in the single-player campaign, but the real joy is seeing how all your decision-making over the course of three games results in a unique ending.

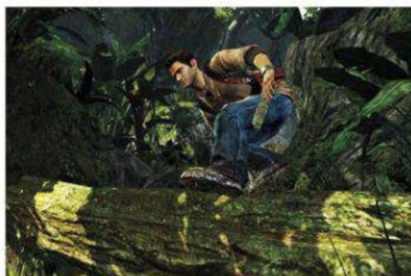
Play If You Like: *Star Wars*, *Halo*, *Knights of the Old Republic* —Matt Bertz

**SERIOUS SAM 3: BFE3**

PLATFORM: PC

In the early age of first-person shooters, heroes didn't hide behind cover during firefights, hold their breath to take precision shots with sniper rifles from a mile away, or enlist the help of AI soldiers to even the odds. They just grabbed the most badass weapon in the arsenal and ran, guns blazing, into the fray. *Serious Sam 3* pays tribute to this golden age with its old-school approach. Series protagonist Sam "Serious" Stone channels his inner Duke Nukem by cracking F-bomb-laced one-liners while turning endless waves of scorpion men, naked bird ladies, and alien minotaurs into a fine blood mist. This game isn't shy about providing bullet fodder, and the number of enemies sent to the slaughter gets downright ridiculous when you invite 14 other people to play.

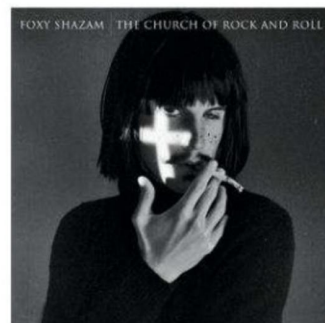
Play If You Like: *Duke Nukem*, *Painkiller*, *Bulletstorm* —M.B.

**UNCHARTED: GOLDEN ABYSS**

PLATFORM: PLAYSTATION VITA

Though *Uncharted: Golden Abyss* is built specifically for Sony's new PlayStation Vita handheld, there's nothing small-time about this adventure—it packs enough power to deliver the Hollywood production values fans expect from this hugely popular series. Set before the events of the first *Uncharted* game, *Golden Abyss* tracks Indiana-Jones-meets-Gap-model protagonist Nathan Drake as he searches for the remnants of a Spanish expedition lost 400 years ago. The supporting cast is different, but the daring journey through the ruins and jungles of Central America plays out like classic *Uncharted*. Players can use touch screen and gyroscopic controls for platforming and shooting; purists can opt for button and analog controls.

Play If You Like: *National Treasure*, *Tomb Raider* —M.B.

**THE Inked PLAYLIST**

BY JONAH BAYER

BOTTOMFEEDER**"You Son of a Bitch"**

The Gaslight Anthem side project will evoke stage dives and sing-alongs.

CRAIG FINN**"Honolulu Blues"**

Somehow The Hold Steady's Craig Finn manages to name-drop Joan Didion and still keep things rocking.

FOXY SHAZAM**"I Like It"**

Foxy Shazam channel the spirit of Led Zeppelin while making their own utterly unique rocker.

GOOD OLD WAR**"Calling Me Names"**

The indie act proves it's possible to make music accessible without selling out.

ISLANDS**"This Is Not a Song"**

The Canadian band layers gorgeous harmonies and rich instrumentation on this timeless number.

AUDRA MAE & THE ALMIGHTY SOUND**"I'm a Diamond"**

This tune is so haunting and beautiful we guarantee it'll keep you up at night.

THE MENZINGERS**"The Obituaries"**

This melodic anthem proves not only is pop-punk not dead, it's thriving.

JOHN K. SAMSON**"When I Write My Master's Thesis"**

It is as literary as it is catchy.



www.AnnexClothing.com

Available at www.InkedShop.com



BLADE RUNNER

Here's some help for stubble trouble.

Forget the 12-step program. Scoring a smoother—and, hell, safer—shave takes just four easy steps. We asked Ivan Ferdinand, master barber at Moustache Greenwich Tonsorial, in New York City, to share his M.O. for going from bearded to clean-shaven. Don't have a beard? Start at step two:

1. WHACK DOWN YOUR WHISKERS. Depending on the length of your facial hair, start trimming it down with an electric razor, one attachment setting at a time, until you are left with George Michael-length stubble.

2. PREP SKIN. Treat your face to a little foreplay before the main event. "The best time to shave is after a hot shower," says Ferdinand. "Your pores are open, which allows you to get the closest shave possible." If you want to pamper yourself (no judgments here), apply a hydrating pre-shave oil. If not, skip it.

3. LATHER AND SHAVE. You probably know that you should use a shaving cream, but did you know you should apply it with a shaving brush? The bristles hold water, which helps to create a rich and foamy lather. After you apply the cream, shave in the direction of the grain of the hair to prevent nicks and irritation, suggests Ferdinand. If you want a closer shave, do a second pass, going *against* the grain.

4. FINISH IT OFF. "End by splashing your face with cold water or applying a cold towel compress to close the pores and minimize post-shave irritation," says Ferdinand. Slap on some moisturizer to ward off unappealing flaking and you've crossed the finish line. —Christine Avalon



BRAUN CRUZER 6 FACE SHAVER

This electric, all-in-one trimmer (\$65, amazon.com) is choice for taming your beard without getting sliced up, and even better, it can be used while you're still in the shower.



JACK BLACK PURE PERFORMANCE SHAVE BRUSH

Your new must-have shaving tool (\$85, Sephora) has anti-microbial bristles and comes with a stand and travel bag to combat germs and grime.



NIVEA FOR MEN SENSITIVE SHAVING FOAM

The rich lather and soothing ingredients in this cream (\$3, drugstores) help prevent gnarly bumps and redness.



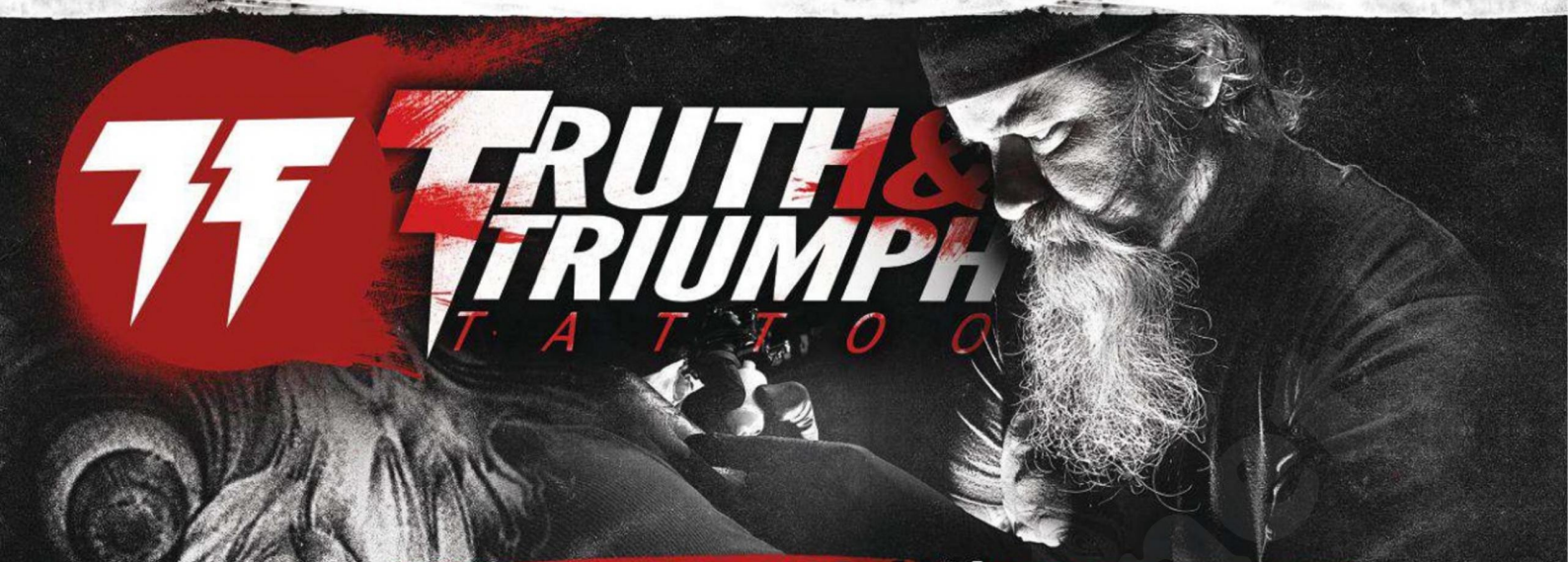
TAYLOR OF OLD BOND STREET HERBAL AFTERSHAVE CREAM

A British import, this shave cream (about \$19, tayloroldbondst.co.uk) moisturizes with a blend of assorted natural bounties and also comes in a version for sensitive skin.



We call
her Sharpie.

STYLING: BETHANY WOLOSKY; MAKEUP ASSISTANT: STEPHANE SEMEXANT; HAIR: DAVID COUVIN, JR.; MANICURE: KELLY BABER; MODEL: AMANDA JEAN; PATRICIA FELD BUSTER; MODEL'S OWN UNDERWEAR



TT TRUTH & TRIUMPH T A T T O O

**ALL FOR ONE AND ONE FOR ALL!
TRUTH & TRIUMPH KEEPS THE PROFESSIONALISM
IN TATTOOING AND PLANS ON KEEPING IT THAT WAY!**

The amount of tattoo shops and tattooers has grown to an all time high, and it's only growing. It wouldn't be a surprise if there are tattoo shops on every street corner like nail salons or beauty shops are today. "A dime a dozen" will be the phrase we'll use here to describe today's setting as far as tattooers go. Some are good. Some are great. Some are incredible. But no matter what the level of competence, the truth is, it is as if everyone is a tattooer or is training to be one.

This takes a certain amount of mystique away from the once adored tattoo artist. It also puts a level of unprofessionalism back into the tattoo game, due to the fact that so many people are tattooing out of their basements. The scratchers, as well as the experienced, are both doing the same thing as the other. A lot of us call it taking from the industry instead of giving something to it. **Professional shops** won't take on scratchers, so they tattoo out of their houses, which is unprofessional and illegal according to any board of health. Or, once a tattooer gains the experience he thinks he needs to facilitate his own business, he takes off from the licensed shop he is currently at, and tattoos out of what he calls a "private studio." We like to call it what it is....a basement.

This behavior has become a trend among both

scratchers and talented tattooers as well. "I hate to see our industry come to this," says Brian Brenner, owner of **Truth & Triumph Tattoo**. Brenner opened his tattoo studios over a decade ago, and has paid his dues doing it. Building expenses, permits, licensing, maintenance, keeping books straight, as well as training tattooers and tattooing himself. You could say Brenner knows how to "Rock around the clock." He also says, "The tattoo shop is where the magic happens. It's the place I share ideas, gather motivation, as well as feel a sense of obligation to my team. I feel a sense of obligation to the other guys. It's not all about me." Brenner continues, "I couldn't imagine not having that. I love the brotherhood of the shop almost as much as the tattooing itself. I couldn't imagine how tattooers live without that." Whatever the reason is, Brenner and his team of top notch tattooers are pushing forward with their mission of being one of the driving forces in our tattoo industry today. "We get our drive and motivation to be better people because of our accountability to each other," says Brenner. **"We learn from one another, help one another succeed, as well as lift each other up, helping one another reach our goals in tattooing and in life. All of these things cannot be found at a scratchers kitchen table, or a private studio. I'll guarantee you that!"**

WWW.TATTOOEDTV.COM // WWW.TRUTHANDTRIUMPHTATTOO.COM



PORTLAND

The almost-too-cool city of the Pacific Northwest has more to offer than black skinny jeans.



Portland, OR, the cultural jewel of America's Pacific edge, has been home to Infinity Tattoo (3316 N. Lombard St.) since 1993. Owner Amanda Myers, together with her partner and husband, Paul Zenk, and a team of talented artists, provides Portland with a unique rocker tattoo shop. She contributes to the city's art scene not only with tattoos, but also with her paintings and elaborately decorated dolls. Let her show you some other highlights from the City of Roses. —Zac Clark



SPOT TO FEEL LIKE A KID AGAIN "It's fun for browsing," Myers says of The Record Room (8 NE Killingsworth St.). "They have a constantly circulating record selection and nightly DJs, and they serve beer and wine." The Record Room hosts a ton of events with live music, and they even have a pinball machine. It's all ages until 7 p.m., when it switches to 21-plus until the close.



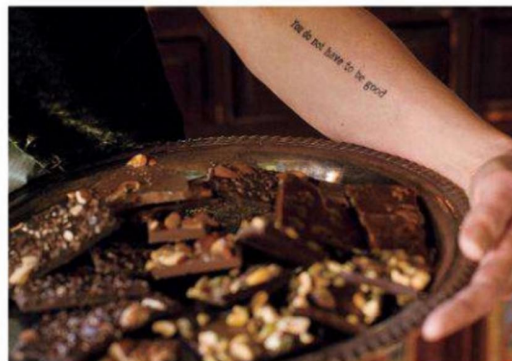
BEST PLACE TO FIND LOCAL ART Located downtown, Crafty Wonderland (802 SW 10th Ave.) isn't just a run-of-the-mill art store, it's a veritable mecca of crafts. From soap to jewelry, it hawks products made by more than 200 local artisans. "They also put on a huge arts and crafts bazaar twice yearly that is quite famous here," says Myers. So plan your trip accordingly.

BEST PLACE FOR A BEER Portland goes by several monikers, most famously Beervana. One of the best spots to fully realize this nickname is at Seraveza Bottle Shop and Bar (1004 N. Killingsworth St.). A wide selection of beers, not to mention pastries and pickles, makes it a great place to spend an afternoon with friends. "It's packed with vintage beer memorabilia and the coolest old refrigerators full of bottles you can take home," says Myers.



MIEUX FRENCH FOOD Chef Gabriel Rucker of Le Pigeon (738 E. Burnside St.) is covered in tattoos, talkative, and versed in the fine art of Franco-American fusion cuisine. The dining room is small, though, so make sure you call ahead for reservations—and shoot for the earliest open spot. "Get there early," suggests Myers. "They only serve five burgers a night." Seriously.

SWEETEST SHOP IN PORTLAND Sarah Hart opened the doors to Alma Chocolate (140 NE 28th Ave.) in 2006, and over the last six years she's formed a team of dedicated chocolatiers under her banner. "It's the most beautiful independent chocolatier in Portland," Myers says. "Alma makes great one-of-a-kind gifts." With a variety of chocolate treats as well as bonbons and caramels, it's a go-to spot for guilty pleasures.





FIVE and DIAMOND

WILD CARD

TAWAPA

fiveanddiamond.com

wildcardcollection.com

tawapa.com



Clockwise from top left: Hyundai Veloster, Chevrolet Sonic Hatchback, Range Rover Evoque, Ferrari FF Hatchback.

A WELL-HATCHED PLAN

The new hinged-backs prove we've driven a long way from Pintos and Gremlins.

The past decade has been host to a serious boom in the compact, with everyone from Suzuki to Audi and BMW churning out a hatchback. Compile the success of the Mini Cooper with the steady population increase across our major cities, and there's evidence that a compact, efficient, and less expensive ride isn't just practical—it's finally cool.

CHEVROLET SONIC HATCHBACK There's no shortage of competition in the subcompact market, yet the 2012 Sonic pulls ahead of the herd. The turbocharged version of this sub houses a 1.4-liter engine that manages to pull more than 3,000 rpm with 138 horsepower and 148 lb-ft of torque. It's lighter and faster than similar models, with a quicker acceleration and a less boxy appearance.

FERRARI FF HATCHBACK Exemplifying the true diversity of the hatchback, the Ferrari FF looks like it could give any Bond car a run for its money—and it's also the company's first four-wheel-drive car. That's right—for those crazy enough to take a Ferrari anywhere but the highway, this is a race car that can handle mud and snow. At a potential 8,000 rpm, the FF tops out at about 208 mph, no small feat for something that basically qualifies as a station wagon.

HYUNDAI VELOSTER The Veloster is Hyundai's dolled up answer to the sporty coupe, with every quality that a car in this class should have: It's lightweight, efficient, and, with 40 mpg, it's pretty practical. But with this ride the beauty is in the details. Sculpted side panels, scalloped rear accents, and a center exhaust immediately catch your eye, while the rear passenger side door invites you to take a look inside. There you'll find a 7-inch, iPod-compatible LG touch screen serving as centerpiece to a sleek, minimalist console, and upholstery that rivals the cockpit of a vehicle two tax brackets up.

RANGE ROVER EVOQUE The Range Rover has always been a vehicle of two worlds: It's a tough, capable workhorse with a monster amount of pickup, as well as a luxurious emblem of the urban chic. Range Rover's answer to the hatchback has everything most people would be expecting from the brand but in a more practical package. All the finesse and fine-tuning are there, but gas mileage is up and emissions are down. Plus, it's much more maneuverable than its behemoth predecessors—and unlike other compact SUVs, it can actually go off road. The double-edged sword of Range Rover strikes again. —Nick Fierro

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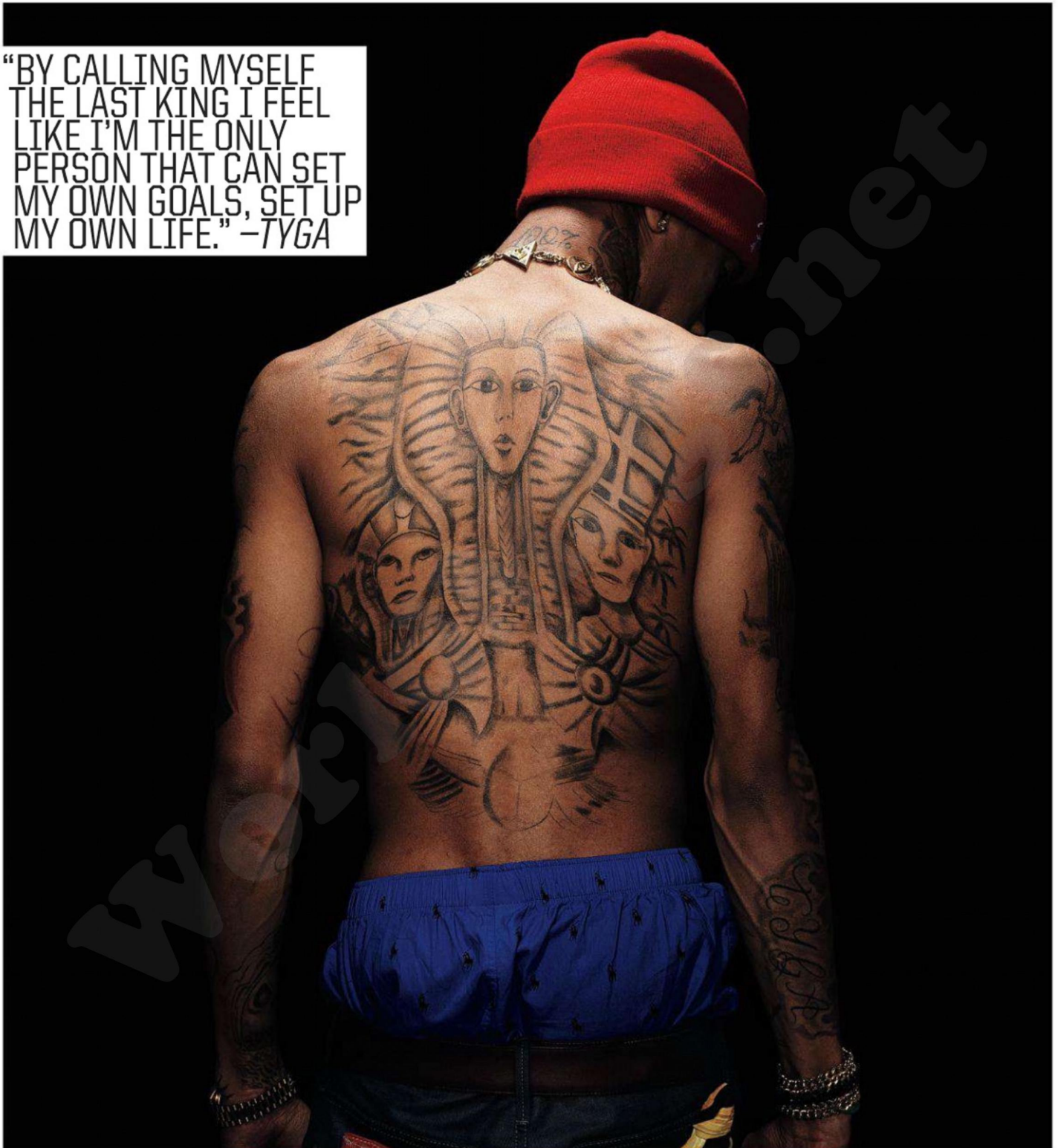


Inked

CITY GUIDE APP

FIND WHAT'S HOT IN YOUR CITY
NOW AVAILABLE FOR FREE IN THE APP STORE

"BY CALLING MYSELF
THE LAST KING I FEEL
LIKE I'M THE ONLY
PERSON THAT CAN SET
MY OWN GOALS, SET UP
MY OWN LIFE." —TYGA



TYGA

Tyga is off the leash and off the chain. With the release of his second studio album, *Careless World: Rise of the Last King*, the rapper's label, Young Money Entertainment—Lil Wayne's imprint of Cash Money Records that has launched the careers of Drake and Nicki Minaj—has decided it's time the rapper got his shine. "This album is like a storybook that's based off the reality of my life, but I'm a king," Tyga says. "To me, music is all about imagination. I made this album to deal with the same issues we face in real life but in a [dream], because music can be real dreamy."

In his mind's eye, 22-year-old Tyga is a boy king, and as such, he's adopted a logo based on the bust of Tutankhamun for his clothing line, Last Kings, that also graces the decadent medallion hanging off his chain. "I got into all the Egyptian stuff about a couple years ago," he says. "I like the energy that the symbols give off. To think that King Tut was the pharaoh when he was so young and was still able to change the empire—it's powerful. I feel like I'm the King Tut of my world, being so young and setting trends, and I just want to take it to the next level."

Helping Tyga ascend to hip-hop royalty on *Careless World: Rise of the Last King* are contributors Lil Wayne, Drake, Snoop Dogg, Busta Rhymes, Chris Brown, Soulja Boy, Game, Big Sean, Wale, and Pharrell Williams. But the single that seems to resonate most with fans—and the one that's cemented *rack* in the hip-hop lexicon—is his solo track "Rack City."

When you think of rappers from Compton, you don't think of them rapping about riches; but Tyga, who grew up in the city that birthed NWA, forges his own path. "Basically, *Rise of the Last King* is about knowing that you are in control of your own thoughts and destiny," he pontificates. "Just do whatever you feel. By calling myself the Last King I feel like I'm the only person that can set my own goals, set up my own life. Everybody has to do that themselves."

His independence was tested when he first got tattooed. "I was in the eighth grade, I was 13 years old, when I told my mother that I was going to get her name tattooed on my neck," he recounts. "I think I was watching TV or saw someone with a tattoo or an old Tupac video, but I know I wanted a tattoo. She said, 'If you get that I'mma kick you out of my house.' But I got it. She was real pissed off, but at the same time it was a love/hate thing, because her friends liked it and said that it was so sweet of me to do."

Since then, he has collected an impressive body of work and looks to be running out of room on his body. But, he assures, "I don't think you can ever be done getting tattooed because there's always something. You want to keep them fresh and then there'll be stuff you think of and want to get; tattoos are also a timeline of your life. It'll take a long time for me to completely finished because there's a lot more pieces or more detail that I'm going to get." Through music, clothing, and his tattoos, Tyga is fully determined to compose his own future. —Rocky Rakovic





LEA DOBROWSKI

Flatland BMX rider Lea Dobrowski is confident that she can take on—and beat—a guy in her sport, any day. Hailing from Beaufort, SC, the 25-year-old began riding in the beginning of the summer of 2009, sticking strictly to general competitions rather than the ladies-only events to dispel any stereotypes. “I want to be seen as a rider when I am on my bike and not just another girl in a girl contest,” she says.

With only two and a half years of competition under her belt, Dobrowski has already taken down riders at the JoMoPro contest in 2010 and earned third place at an Ohio contest sponsored by DK Bicycles—pretty impressive feats for someone who didn’t start riding until she was 23. When her sister questioned her late start in the sport she says her response was, “You are never too old for anything.” All it takes is motivation—and she says anyone else’s doubts about her age or gender serve as just that. To keep that motivation up, Dobrowski tracks her progress by posting regular YouTube videos, and she also has a column on global-flat.com, a site that specializes in Flatland BMX.

But Dobrowski isn’t all just nails and grit; she has a soft spot for family, as seen

in the ink covering her side. The piece, made up of two roses for her grandmothers and a daisy for her mother, is her favorite thus far. “It hurt so bad, but I just kept thinking about how it hurt more to lose them than to memorialize them on my body,” she says of the process. “It’s my all-time favorite tattoo.” The ink was done at Tattoo Faction in North Olmsted, OH, where she goes for most of her work.

“I’ve always thought tattoos were so unique, and every person had a story written on them. Even when people get silly tattoos, they still remember the time in their life that they got that tattoo. I wanted to paint a story on my body, and that is exactly what I started to do.” In addition to the family piece and a small lizard on her waist that served as her gateway tattoo at 18, she has several more tattoos that showcase her BMX love. One on her inner biceps reads “Flatmatters,” a promotion for her friend’s website. Another reads “McDuff,” the BMX team her friends Jim McKay and Josh Duffek started. And a third—probably the most indicative of her personality—is her “ROB ROE” tattoo, which, she says, means, “Riding Over Bitches Riding Over Everything!” —*Cristina Guarino*

BRADFORD SHELLHAMMER

Whether it's modern Italian chairs, handmade scarves fashioned from reclaimed saris in India, or incandescent lightbulbs, if it's well-crafted Bradford Shellhammer will find it and find a way to offer it to you. It's the love of design that led the Parsons grad to partner with an old friend last year to create something he calls a "marketplace for designers," also known as Fab.com. As cofounder and chief creative officer of Fab.com, Shellhammer picks authentic products for an audience that appreciates and loves design. "People are old and new," he says. "They live with vintage and modern, the handmade and the mass produced. We don't sell things that belong in a bargain bin. We sell a healthy mix of designs, from furniture and T-shirts to drinking glasses and rejuvenated vintage typewriters."

Shellhammer's ink speaks to his eye for timeless and quirky pieces. An unfinished 15-year-old octopus covers the left side of his chest, and a three-year-old sleeve covers his right arm. "I was supposed to go back to fill in my chest but I lived with it for a week and didn't feel like going back. There was something about it being unfinished that I loved. And, surprisingly, people always ask if my chest piece is new."

Shellhammer got his first tattoo in a Baltimore basement when he was 18. Since then, the black dragon wrapped around his arm has been covered by an octopus creeping under gray waves, a work still in progress. For someone who falls in love with different things every week, Shellhammer has one lasting fascination: "I've always loved octopi. I love to eat them, I love the idea of having eight arms, and I love that they change colors. They are extremely smart creatures and I always felt they are these special alien things that don't really

belong with other fish. On some level, I relate to an octopus as well."

Shellhammer says he looks for the unexpected when selecting designs and designers, and even his own friends. "That's what drew me to tattooing," he says. "I love the element of surprise in people. I love being in a meeting wearing a crisp white suit and rolling up my sleeve and saying, 'Yeah, would you look at that.'"

Although it's taken him 10 years to find a tattoo artist whose work resonates with him—Troy Denning of Invisible NYC—finding great design to sell has been easier. "In the beginning, we were talking to every designer we knew, going to flea markets, trade shows, and reading magazines and blogs to find fantastical things. Now people are knocking on our doors."

The young company now has 1.7 million members, and 100 employees in New York City alone. "It has been a blessing to start something during these times because people are really paying attention to what they spend their money on, and we want to make sure they spend it on things that live with them forever," Shellhammer says.

The only items that are off-limits for Fab are things that are not authentic or that don't honor a craft or trade. "We want to tell stories—via the visual and written word—about these people who create great things. We want to be inspiration builders, and I may sound like an idealistic design hippie, but the truth is, your lives are moved by the things you live with."

Shellhammer says the biggest mistake you can make when designing your home is being afraid. "If you find something you love, put it in your home, don't listen to other people. And if you like something someone else has, steal it!" The same can be said of tattoos. —*Nadia Kadri*





inked girl

SEVENTY ARNIOTIS

PHOTOS BY
WARWICK SAINT

PAGE 43



Previous page: Maison Close bodysuit. This page: Marlies Dekkers bra; Maison Close underwear; model's own shoes throughout.

Valery bra; Maison
Close underwear
and garter belt.



ASKING SEVENTY ARNIOTIS TO NAME HER FAVORITE piece of ink is like asking a mother to name her favorite child; impossible. And while Seventy doesn't have any children, she does have a mother's love for her tattoos. "They are a timeline of my life," she says. "They're dedicated to the people and feelings that have shaped me." The timeline represents everything from the death of her father to her love of baking—and she isn't even finished yet. "I plan to be pretty covered," she says.

Seventy's friends and family are supporters of her tattoos, but not everyone she encounters feels the same. "Strangers are always more than

happy to give me their opinions," she says. "You wouldn't walk up to a complete stranger and tell her how you feel about her boob job, would you? ... Well, maybe you would, but that would be a dick move." Seventy's biggest peeve is with people who stereotype those within the tattoo community. "There seems to be a lack of heavily tattooed role models, if any at all," she says. Did you have someone in mind, Seventy? "I plan to be the next big thing, but my ultimate goal is to take over the world," she laughs.

When Seventy isn't devising a plan for world domination she's collecting taxidermy, appreciat-

ing the lives of those gone by with her collection of memento mori, and baking nontraditionally flavored cupcakes like maple bacon and pear blue cheese (hopefully not all in the same cup). "I've got cupcakes tattooed in my armpits, for God's sake!" Sweet.

Aside from her insane addiction to comic books and "general geekery," as she likes to call it, she spends her free time dancing and sweating the night away on her Xbox Kinect. "It's like crack!" she says. "It's interactive and I get to work out! Do I sound like an Xbox commercial right now? They should be paying me." Geeky never looked so good. —Brittany Ineson

"I PLAN TO BE THE NEXT BIG THING,
BUT MY ULTIMATE GOAL
IS TO TAKE OVER THE WORLD."



Valery bra; Maison
Close underwear
and garter belt.





Bordelle dress.

Stylist: Megan Ross

Hair: Noah Hatton for Redken/Cutler
at Kramer + Kramer


Makeup: Hector Simancas
for MAC at JUMP

Retouching: Impact Digital

Location: Root Brooklyn

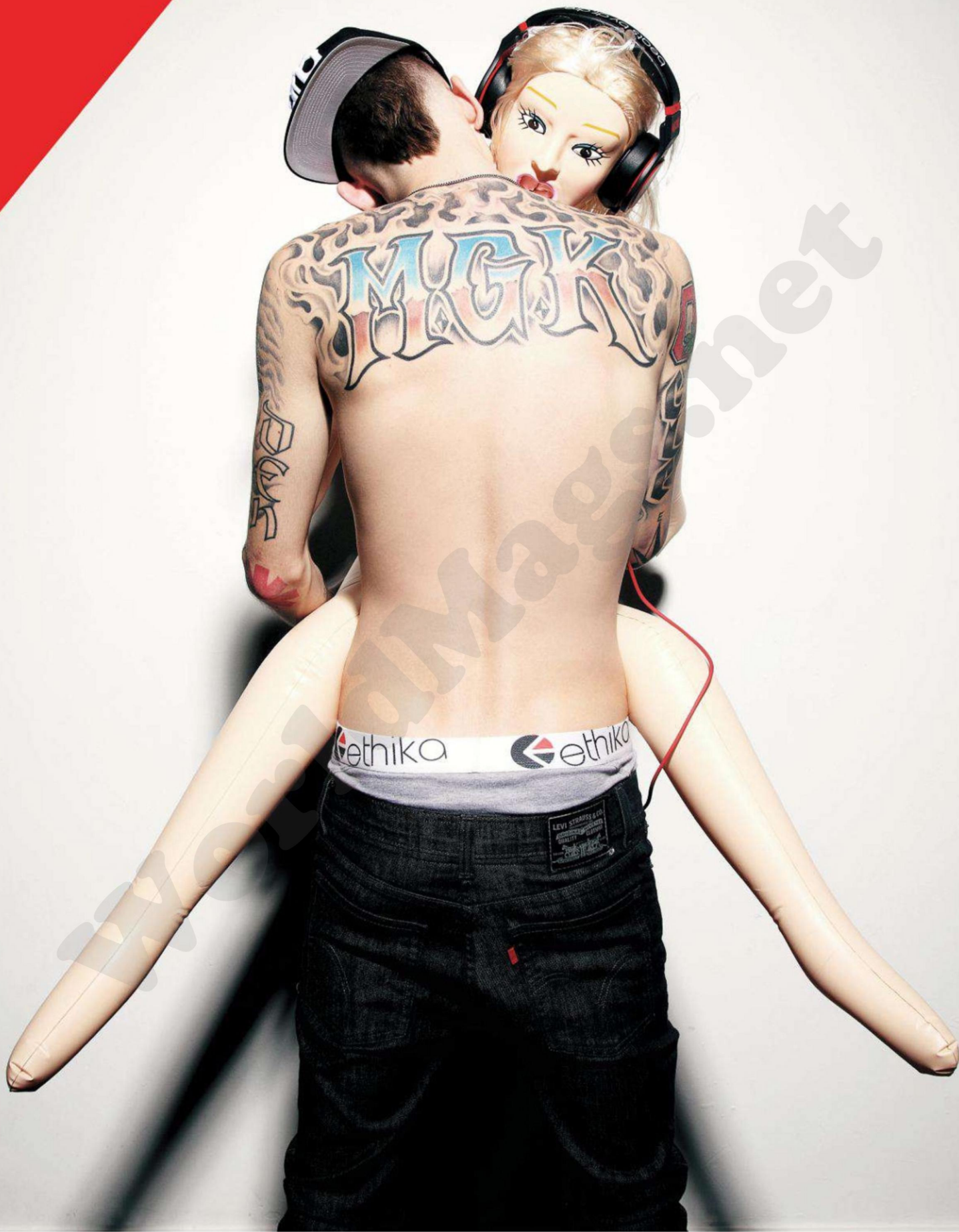


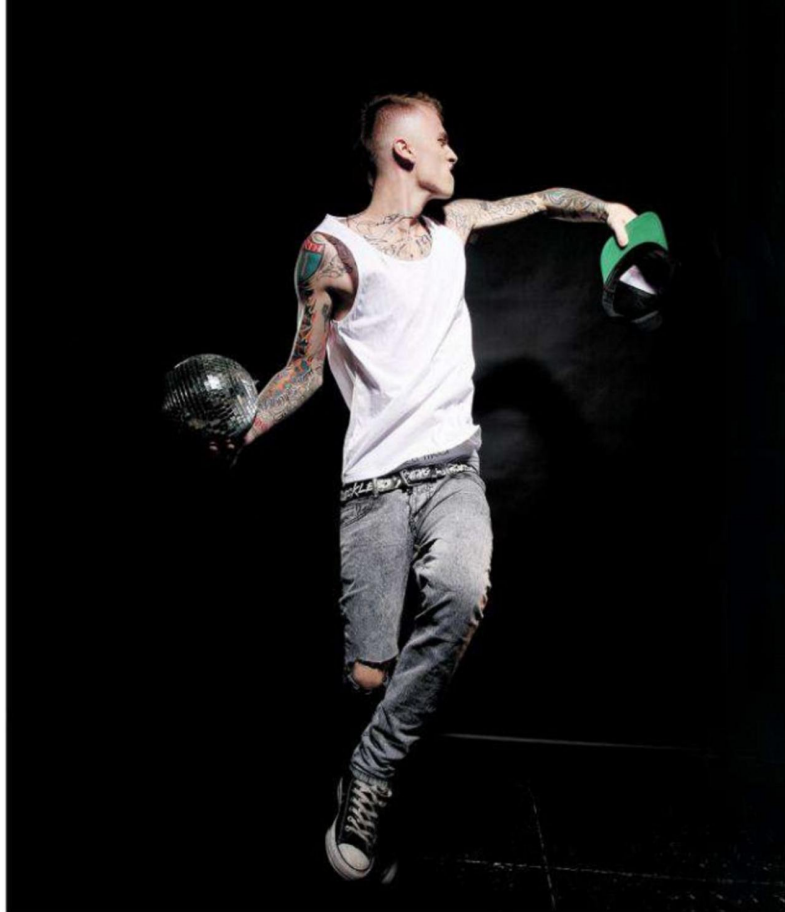
Maison Close
body stocking.

The image features large, bold, red letters 'M' and 'G' on a white background. The 'M' is at the top, and the 'G' is below it. The letters are stylized with sharp, angular edges. The 'M' is composed of three vertical strokes and two diagonal strokes. The 'G' is composed of a single vertical stroke and a horizontal stroke. The letters are set against a white background.

**Named for the way
he rapidly spits tight
rhymes, Machine
Gun Kelly is taking a
gangster's moniker
into the hip-hop
arena—and instead
of being a gangsta,
he's making a
difference.**

**BY ROCKY RAKOVIC
PHOTOS BY KAREEM BLACK**





*Whoever woulda thought that a little mothafucka from the Land
woulda came up and made them stacks?
It never was warm in my city so I had to get on the record
and come blaze these tracks.
—"Chip Off the Block"*

Machine Gun Kelly is straight out of Cleveland, the town that fostered the music of Bone Thugs-N-Harmony and Kid Cudi. But he's more similar to Eminem, who hails from the other side of Lake Erie. That's not a lazy description based on race. Marshall Mathers and Richard Colson Baker (MGK's real name) both grew up in rough Midwestern neighborhoods where they were outsiders, they both have issues with confidence and drugs, and they both express themselves honestly, breathlessly, and with staggering turns of phrase. With candor and a talent for (underdog) storytelling, Eminem gave himself a Hollywood ending; now, a more dynamic Midwestern dark horse is trying to do the same.

*Every day I wake up to the same shit, in the same house,
with the same bricks, and the same clothes, with the same kicks.
I might as well be in jail, caged in, staring at the wall, waiting for a change
but dad tellin me I got to get a job,
couldn't pay the bills so the light's turned off,
them Cleveland boys got it hard.
—"Rain"*

MGK won Amateur Night at the Apollo; he was voted MTV's Hottest Breakthrough MC of 2011; his song "Invincible" serves as the score for a commercial featuring HTC's Rezound, the first phone with Beats Audio; and he just signed with Diddy's Bad Boy Records. "But Puff didn't give me any handouts," the rapper says. "I have to earn." Monetarily he hasn't hit it big yet, but he's hoping that will change when his first studio album, *Lace Up*, drops this summer. "My aunt

raised me. She still works at Target and can't wait for my album to come out—" he pauses, "so she can sell it." He's going to pay her back for the love and care she gave him, but the blue-collar mentality won't let her quit her day job just yet.

*Who gon stop me?
Who gon stop me?
Underdog of the year call me Rocky.
Underdog of the year call me Rocky?
Don't act like you ain't copy.
—"Salute"*

"He's a crazy inspiration," Ryan Yex, a teen with cerebral palsy, told Cleveland's Fox 8 about MGK. "I know where he's coming from, what he's been through. I know that you can come from nothing and follow your dreams." When Yex met MGK at a Blink-182 concert last summer he promised the rapper that he would walk for the first time at one of his concerts. In December of last year, MGK welcomed Yex up on stage, where he made good on his promise. "I had so much adrenaline going through my body that I was just ready to walk," said Yex of the night.

*I close my eyes, woke up and I saw my dream.
Yeah and they told me all the glitters ain't gold
but I really wanna shine right now.
—"Fantasy"*

Some of MGK's music is thoughtful and contemplative and some of it is pure adrenaline, like the rhythmic "Wild Boy," which wouldn't be out of place echoing through an Ohio high school locker room before game time.

There he go, that's John Doe.



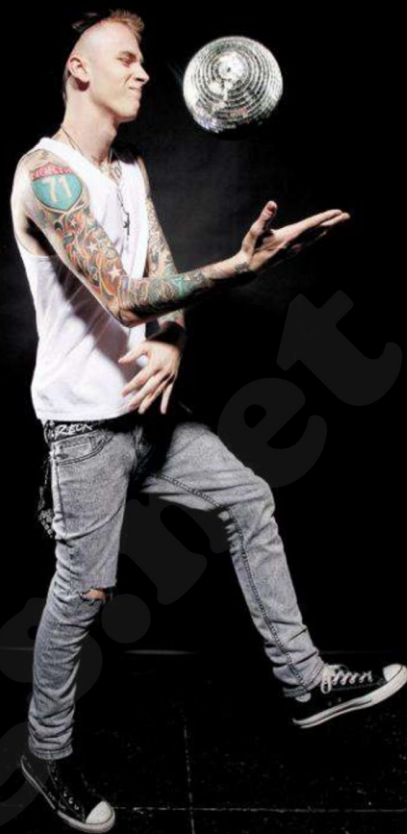
*There he go, that's John Doe.
There he go, that's John Doe.
Never mind, that's just Kells with that heat, no LeBron though.
—"Wild Boy"*

Unlike other Ohio boys who found fame and got out of Dodge, MGK is going nowhere. He says he'll never leave, and to prove it, one of his most vibrant tattoos is the I-71 sign on his shoulder. He grew up with two traveling religious missionaries for parents, but he was in Cleveland when they failed him—his mother split, and the mention of his father still enrages him ("he's a Jim Bakker motherfucker")—and that's where he found a new family with his crew, EST.

*I'm an East Side Cleveland wild boy,
East Side Cleveland wild boy.
We got baseball bats like the Indians
and my team pop off like cowboys.
—"Wild Boy"*

Part of the reluctance to leave his hometown for what some might consider greener pastures lies in the fact that it's where his team is, the people who, for the first time, accepted him just as he was. "I started rapping when I was in school to save myself, because I couldn't fight," MGK says. "I was always a weird outcast who was socially awkward and had the shittiest clothes. My sixth grade yearbook has no signatures in it."

*All my life, I couldn't fit in, like a bad shoe.
I was always too square, too cube, too tall, too weird, too blue.
—"End of the Road"*



"The year after I started rapping, my yearbook filled up with signatures," he says. "It was what I had to do to fit in. But it was a gift and a curse: One time this dude came up to me when I was writing raps at my desk, he crumpled up all of my papers, saying 'Why's this corny-ass white boy trying to rap?' I'll never forget that, because years later the same kid was outside of my concerts, begging to get in. I told him to kick rocks."

*Forget them high school hotties, now I'm too cool.
—"End of the Road"*

Part of not being in during high school was getting no play from girls. "I would be in make-out circles and no girl would kiss me," Kelly says. "It got in my head that I'm an ugly motherfucker, so I want to cover all of my skin with tattoos—"

*Tatted up no shirt still got sleeves.
—"Cleveland"*

—and the fact that my mom left gave me this inner hate for women, in that I'm afraid they won't love me, so I still push them away."

*I dedicate this to my teachers that never believed in me
and the mother that conceived, but ended up leaving me.
I just wish you all can see me smile,
this big's grin on the TV now.
—"End of the Road"*

Getting big was almost terrible for him. "On the east side we used to make fun of kids who put shit up their noses," he says. "But when I got a little success, there were temptations. Girls started to like me, and pussy is a motherfucker in that it dragged me down into some dark shit."

"It got in my head that I'm an ugly motherfucker, so I want to cover all of my skin with tattoos." —Machine Gun Kelly

He got into some stuff, and to hide it from EST he started to alienate them. His mellow was harshed when a friend saw him tripping on a cocktail of Ambien and hydrocodone and alerted his inner circle. They threatened to abandon him if he didn't come clean, and he decided to make a change. He had already written most of his new album under the influence, and when he tried writing sober, the first attempt was unceremoniously trashed. "Then I got into this good head space, and when I wrote the intro it was the best thing I've ever recorded," he says. "People aren't going to even get to the album, they are just gonna keep listening to that on repeat."

With the influence of his friends—and the victory of a sober mind over an altered artistic state—he's trying to clean up his act cold turkey. "I'm trying not to lean on a psychiatrist because my boy said 'That's weak shit, you can do it yourself.'"

*I've fought every temptation,
shit I guess I'm David Ruffin, huh?
—"Rain"*

The Temptations was MGK's favorite movie growing up, and he sees now that he went through a lead-singer syndrome much like Ruffin's. "I had my temptations of doing drugs and leaving my friends for what I thought were bigger and better things, only to come back humbled like David Ruffin had," he explains.

The first single on his new album, "Rain," draws influence from the Temptations' "I Wish It Would Rain." It's about breaking away from being held down, and throughout the song, the rap dissolves into crying in the rain. "Rain is like tattoos," MGK says. "The same way rain can hide your feelings from the outside world, tattoos can be armor." MGK gets his work done by Seven in Cleveland, and it's as bold as his lyrics and delivery, from the replica of Salvador Dalí's *The Temptation of St. Anthony* to the "MGK" screaming across his back.

*They shoulda never let me into the buildin'
with a stereo, a pen, and a pad, I do damage.
Can't nobody ever do it like I do
since a youngin' I've been goin' hard,
I'm the baddest.
Everybody from around the way that I knew in the
past calls me my city's savior,
but the people in the class wanna put me in the
hall cause of my bad behavior.
—"Chip Off the Block"*

Rebellious, not malicious—that's MGK's path. He's weaning himself off drugs, but he and his crew drink enough to flood the Cuyahoga. He got his first tattoo young, but in honor of his elders. "When I was little, my dad said, 'Son, you have a choice on your 16th birthday—to either get a car or a tattoo,'" Kelly

says. "I knew he was testing me, so I said tattoo to piss him off." He didn't even wait until his birthday for the ink; when he was 14, his grandmother died on Valentine's Day and he headed to the tattoo shop. "I told them I wanted it on my forearm," he remembers. "They said that if they put it on my forearm it would be tough for me to get a job. I told them I would be a famous rapper someday, so I won't need a job."

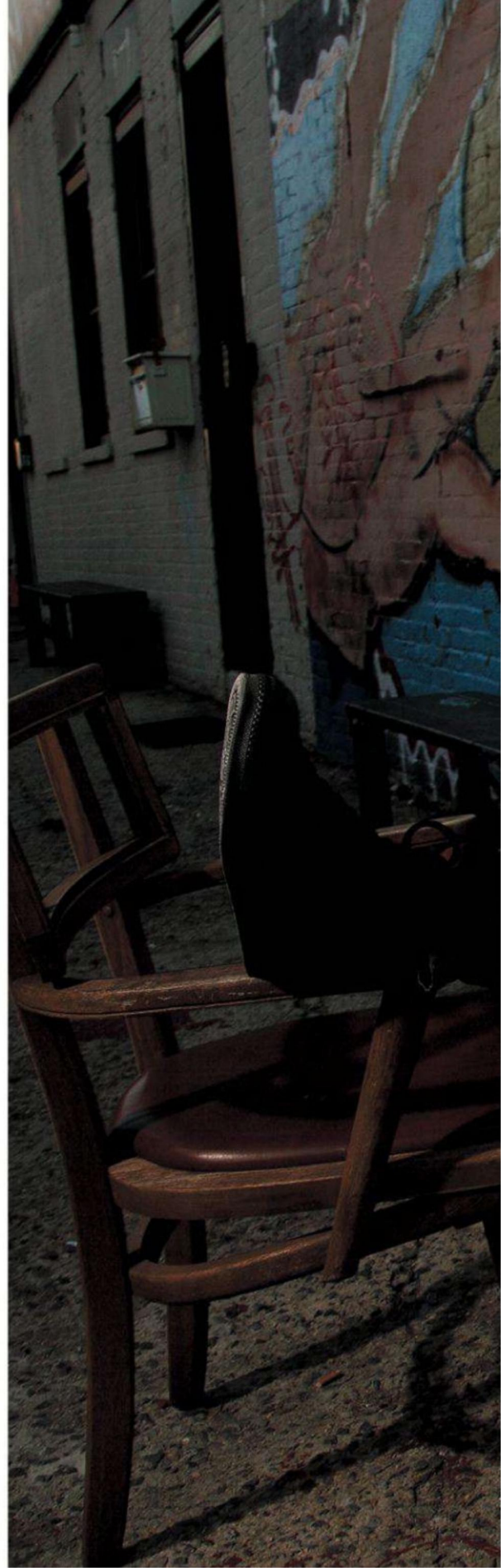
*Show me a rapper that you think is iller than me,
I bet I pull they fuckin' tongue out.
Now-a-days everybody be thinking they ballin',
I came along and home-runned all these players
from the dugout.
—"Salute"*

Lyrical postulating aside, humble and modest are good descriptions for Kelly, who refuses to wear anything that his fans can't afford. "I was doing photo shoots with all these crazy clothes on and I wasn't myself," he says. "I was the kid that couldn't afford anything but the Salvation Army and Chucks. I'm not better than any of my fans—they all are probably really talented at something that I don't know about. I just happen to be good at rapping." He also abstains from wearing sunglasses because he wants to always be able to connect with people face to face. "I've gotten so many endorsement offers from sunglass companies, but I would never do that shit, money doesn't mean shit to me."

*Got these crazy white boys yellin' Cobain's back.
I call my weed Nirvana, smells like teen spirit.
And my pack's so fuckin' loud you can't hear it.
—"Wild Boy"*

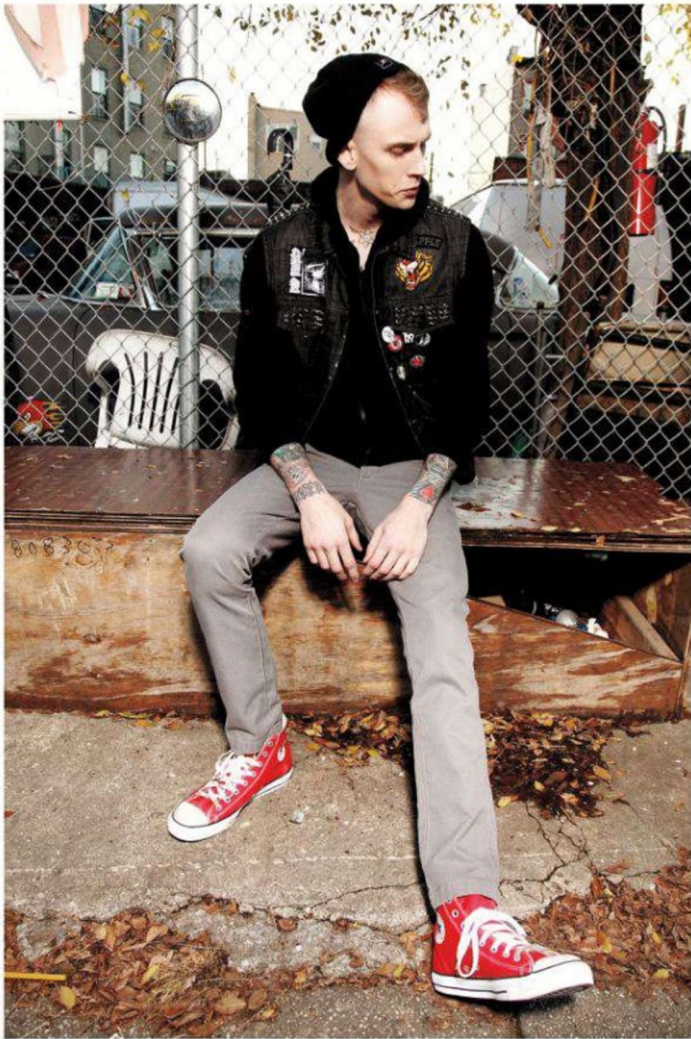
Like the disciples of the early grunge scene, MGK fans are a group of people who have gravitated to a new message. Uniting under his battle cry, "Lace up!" (in a nutshell, life can suck, but stop feeling sorry for yourself and take ownership of your own destiny), they're strong people who overcome adversity and don't pay mind to haters. And as his first major release reaches an international audience, a whole new group will answer the call to "lace up," tighten their own Converse All-Stars, and walk with Machine Gun Kelly.

*Man I come from holes in the wall,
but they don't know the past.
Even if I told them it all
they wouldn't know the half.
So maybe I fill up my luggage
with all these dreams,
and pull on my black coat and my black Chucks
and nothing in my jeans.
It's just one, til the day come
like Rocky's movie scene.
—"Invincible" ■*





Black Apple
jacket; Levi's
jeans; Converse
sneakers.



Left: Black Apple vest; Mishka hooded sweatshirt; Levi's jeans; 10.Deep hat; Converse sneakers. Right: Soulland T-shirt; Levi's jeans; 10.Deep hat; Converse sneakers.



Rocksmith tank
top and belt; Levi's
jeans; 10.Deep
hat; FLÜD watch.

Stylist: Valissa Yoe
Stylist assistant: Dara Schafer
Grooming: Jillian Halouska
Location: Running Rebel Studios



WHO OWNS YOU

There's a long list of people who have a stake in the art on your skin, and anyone whose image is depicted in your tattoo. Read on so you

Carefully read the following: If you think that you alone have the rights to your own skin, you may be wrong. The idea of another person, or even a corporation, claiming ownership over your body may seem absurd, but as recent lawsuits for copyright infringement of tattoo art have implied, the courts could very well decide who gets a piece of you tomorrow.

In April 2011, the big question became "Who owns Mike Tyson's facial tattoo?" when the artist who created that tattoo, Victor Whitmill, sued Warner Bros. for copyright infringement, claiming the company prominently featured his tattoo design in *The Hangover 2* and its advertising. In the film, a bach-

elor party leaves its hapless heroes with no clue of what happened the night before, just a few bread crumbs, including a facial tattoo on Stu (played by Ed Helms)—a tattoo that was practically the same one Whitmill had inked on Tyson. Whitmill's lawsuit sought damages and an injunction to stop the use of the tattoo in the film, which would've delayed its big Memorial Day release. The injunction was not granted. However, Catherine D. Perry, the federal district court judge presiding over the case in St. Louis, did say that Whitmill had a "strong likelihood of prevailing on the merits for copyright infringement" and that most of the arguments put forward by Warner Bros. were "just silly." The



OUR TATTOO?

from you and your artist to, possibly, the artwork's original designer know your rights. **BY MARISA KAKOULAS PHOTOS BY CHAD GRIFFITH**

case ended up being settled out of court soon after the movie's release.

So what's going on here? Does Whitmill own the rights to something on Tyson's skin? The U.S. Copyright Office states that copyright "protects original works of authorship that are fixed in a tangible form of expression." Whitmill's attorney, Michael Kahn of The BrickHouse Law Firm in St. Louis, says that when he was presented with the details of the case he didn't have to think twice about its merits. "As soon as Victor described what he had created, there was no doubt in my mind that this was something that would be protected by copyright," Kahn says. "Human skin is as tangible a medium as canvas or print

material that photographers use. I had never really thought about copyright and implications with tattoos, but as soon as [Victor] called, my immediate reaction was, yes, if this is an original work, it is protected by copyright."

According to Whitmill, he drew Tyson's tattoo freehand right onto his client's face. It wasn't copied from a flash sheet of pre-drawn tattoo designs, nor did Tyson bring in a design of his own to be copied. In fact, Tyson's original idea, according to Kahn, was a series of diamonds and hearts, arranged almost like playing cards on his face, but the retired boxer changed his mind after seeing a tribal-style piece Whitmill had drawn. Considering the nature of the

design, there is the additional question of whether it was truly Whitmill's at all or whether it was a copy of ancient tribal art. But since it can be argued all art is in some form derivative, it doesn't actually matter; the courts have held that a work need not be unique to be copyrighted and that copyright protects specific expression of concepts and ideas, even common ones.

With more than a few legal scholars supporting the position that one can copyright a tattoo (as was also implied by Judge Perry's statement), the question becomes: Who owns that copyright? In the Whitmill case, it turns out Tyson had signed an agreement stating that Whitmill alone owned the rights to the tattoo. It's safe to say, however, that most tattoo clients do not sign such agreements. So that means ownership depends on the particular facts surrounding the work.

First, did the artist create the tattoo design independently or was it a collaboration with the client? If they did collaborate, both could be joint copyright owners, meaning they each have a right to do whatever they want with the work independently. In that case, the artist or the client could decide to license the use of the design for free, or they could each try to make some money off of it. But if either of them did make money from licensing the design, the law says that profits would need to be split.

If the tattoo was not a collaboration because a client brought in an original design, the client may believe he or she is the true owner of the design and that the resulting tattoo is a "work for hire." But that's a misconception. In order for a tattoo to be considered a work for hire, both parties must have agreed in writing that it's a "work for hire" and the commissioned work has to fit the uses listed under copyright law—two things that don't seem to apply to tattoos. (However, the "work for hire" argument could apply if the owner of the shop where the artist works claimed rights to the tattoo, but only if the tattooist working for that shop fits the definition of an employee.)

So that brings us to the question most people with tattoos want to know: If a tattoo isn't a collaboration or considered a "work for hire," what rights does the wearer of the tattoo really have? For example, should Tyson have to cover his face every time there's a camera around because someone else owns the right to his tattoo and he no longer has the right to publicize it?

Many legal scholars—as well as the Warner Bros. legal team and Kahn—argue that a client, such as Tyson, has an implied license in the tattoo, meaning he has the right to display the tattoo, even in front of cameras, without permission. Kahn explains why: "When you apply a work of art to a visible part of a person's body, whether a celebrity or not, there's an implied license that, so long as that tattoo stays on that person, it becomes part of that person's identity and that person can go wherever that person wants." Meaning, if Warner Bros. wants to put Tyson in a movie or Tyson wants to go back to boxing, he doesn't have to get the tattoo artist's permission to have cameras film him.

However, Kahn explains, "If you took the actual piece of art off of Mike Tyson, that's when you were making an unauthorized copy." So it could be argued that taking the tattoo off of Tyson and putting it on Helms's character in *The Hangover 2* and its advertising was not unlike taking the tattoo off Tyson and putting it on a piece of merchandise to be sold for profit. And, to make matters even more complicated, since Tyson's tattoo has become such a big part of his identity, it could even be argued that if the design were used without permission to sell boxing gloves, Tyson himself could potentially sue the company for violating his right of publicity since that right protects someone whose identity has some commercial value (Tyson) from having others (the makers of the boxing gloves) cash in on their name, likeness, and other indicators of their identity.

What does this mean for you? Simply put, you're free to display your tattoo as you want, but those who designed the tattoo would be the ones who could profit from that design should it be used somewhere other than your body or perhaps even on your body if the tattoo is commercially exploited.

Your artist, however, needs to be more careful—especially when it comes to inking images of famous people on the skin of others. Consider the portrait tattoo for a moment: If Marilyn Monroe were still alive, and she believed that Megan Fox was becoming more famous (and making money) in part due to her tattoos—including the one with Marilyn Monroe's likeness—then Monroe herself might have a case that the artist who inked Fox was violating her right

of publicity by copying her image without permission. Of course, there is the right of free speech and artistic expression to be considered, but for tattooists commissioned to do celebrity portrait tattoos, it's still best to add creative elements that transform the work so it's not an exact photo-realistic copy, but more of a caricature or artistic commentary on the original image so that it falls under the doctrine of fair use.

In fact, fair use was a major argument of the defense in the Warner Bros. and Whitmill case. Warner Bros. claimed the tattoo on Helms's character was intended to be a parody so it was protected as fair use. It was one of their stronger arguments, but it was heavily debated by legal experts in the press because parody, and fair use in general, is a big gray area of copyright and trademark law. Judge Perry noted that she wasn't buying Warner Bros.'s fair use argument: "This use of the tattoo did not comment on the artist's work or have any critical bearing on the original composition. There was no change to this tattoo or any parody of the tattoo itself. Any other facial tattoo would have worked as well to serve the plot device." (It should be noted, though, that some experts disagreed with the last sentence.) Still, the case never went to trial and was settled out of court, so the issue was left undecided.

"HUMAN SKIN IS AS TANGIBLE A MEDIUM AS CANVAS OR PRINT MATERIAL THAT PHOTOGRAPHERS USE. IF [IT] IS AN ORIGINAL WORK, IT IS PROTECTED BY COPYRIGHT."

And since the issue is still undecided, artists need to be mindful not only when they're tattooing images of famous people on skin, but also when they're tattooing famous people at all, as two other cases settled outside of court have shown. In 2005, Portland, OR, tattooist Matthew Reed sued Rasheed Wallace and Nike to stop them from using the custom tattoos he designed for the basketball star in a Nike sneaker ad that focused on the tattoo and even simulated its creation. Also in 2005, U.K. tattooist Louis Molloy threatened to sue David Beckham if he went ahead with a promotional campaign that focused on a guardian angel tattoo Molloy did for him. With no clear answer on how judges would decide in these cases, the athletes and artists decided to settle outside the courts.

The settlements in all the aforementioned cases are confidential, but it can be assumed that some serious money was involved. The details are complicated—and dependent on when the artists filed for copyright registration—but statutory damages for copyright infringement can range from \$750 to \$30,000 and can be as high as \$150,000. Plus, actual damages could include any profits of the infringer that are attributable to the infringement as well as a fee for damage to the artist's reputation. Whatever this amount may add up to, it's likely cheaper and easier for tattooists to be paid a licensing fee for their designs in certain cases. And the easiest solution of all? Having artists and clients set out the rights to their tattoo designs in advance—whether it be a license or an assignment of full ownership—so they can decide who owns the tattoo before the courts do it for them. ■



ON THE WING

Clockwise from top left: Timberland Stormbuck Brogue, timberland.com; Florsheim by Duckie Brown oxford, neimanmarcus.com; Mark McNairy New Amsterdam Longwing, markmcnairy.com; Cole Haan Air Colton, colehaan.com; CLAE Powell, kithnyc.com; Creative Recreation Zerilli, barneys.com; Dr. Martens MIE 3939, drmartens.com; Generic Surplus wingtip, genericsurplus.com.



**SECOND
NATURE**

You don't have to think twice
about these new spring looks.

PHOTOS BY MICHAEL KRAUS
PROP STYLING BY AMANDA JEAN



DENIM BRANCHES OUT

Clockwise from top: 7 for All Mankind corduroys, 7forallmankind.com; Converse shirt, converse.com; Buckler denim moto jacket, Buckler New York, 212-255-1596; Diesel bucket bag, diesel.com; H.W. Carter & Sons Union jacket, hwcarterandsons.com.



FIELDY

As Korn goes dub, we asked their bassist,
Reginald Quincy "Fieldy" Arvizu ... Why?

BY BRYAN REESMAN PHOTOS BY MAGDALENA WOSINSKA

Whenever metal bands mix things up and throw their fans a musical curveball, many of the diehards among their following can get pissed off, even though they may eventually believe the risk can be worth it in the end. On the latest Korn album, *The Path of Totality*, the Bakersfield rockers serve up an exotic brew combining the dark, drum 'n' bass-like electronica of dubstep with the down-tuned, aggro rock that is their forte. The resultant concoction tastes great but is not less filling, and it is among the strongest music they have ever created in their two-decade career—even if some fans and critics are scratching their heads. Taking the textures and noisy sounds bequeathed them by various dubstep DJs and producers—Skrillex, Kill the Noise, and Excision among them—Korn shaped tracks such as "Chaos Lives in Everything," "Get Up!" and "Sanctuary" into flavorful metallic tunes that helped land the album in the Top 10 of the *Billboard* 200 on its first week of release and garnered an album of the year nod by *Revolver*.

Just after the release of *The Path of Totality* and the band's two-week warm-up tour, INKED tracked down Korn bassist Fieldy to interrogate him about a wide range of subjects: the new album and direction, his forthcoming musical side projects, being born again, conspiracy theories, and, of course, his colorful tattoos.

INKED: What kind of reaction to the new album have Korn fans been giving you?

FIELDY: We've gotten a really big response off of this, probably one of the biggest ever. For example, this is our 10th studio album and [at one point] the number one downloaded iTunes song [from Korn] was "Falling Away From Me," which is off one of our older records, and number two is "Get Up!", the brand-new one we do with Skrillex. You would think it would be "Blind" or "Freak on a Leash," but it shows that the world continues on and gets current.

Why the new sound? Korn has always been trying to stay current with the world. With every record we

put out, we've always tried to stay up with everything. Everybody's always known that about Korn—we've always tried to push whatever's coming out next.

You're in the band StillWell with rapper Anthony "Q-Unique" Quiles and drummer Noah "Wuv" Bernardo Jr. from P.O.D. What's that been like? I play guitar in StillWell, and I really stayed away from anything that was Korn, or tried my best, because that's the way that I would play guitar if I didn't play in Korn. To me, it's nothing like Korn; it's really different. We put an EP out on November 21 called *Surrounded by Liars*, which is like B-sides that we had laying around. We're

working on a new album. We have about 20 songs [written], and my goal is to have 50 songs, then we'll go back and pick the best ones. It's going to be awesome to be able to choose from 50 songs.

And you're working on another solo album?

It's close to being finished. I have 20 songs. It's a bass album called *Bassically*, and I really put a lot of time into it. I play stand-up bass, fretless basses, and lead bass guitar. It's instrumental. It goes from jazz, fusion, funk, blues, and reggae to every style, so you just listen to the bass doing these crazy things. It was a great way for me to get every musical style out of my system.

Are there other elements that you think Korn will bring into their music in the future to keep it fresh? I think there's always a fine line. You can't

really go too far. A full-on blues song wouldn't go for Korn, so you've got to really make sure it has the integrity of Korn or you just lose people. I'm going to put out an album with Latin, jazz, blues, and funk. I can pick up and play anything, and so can [Korn guitarist] Munky, but we've got to be real careful not to lose people. Then you're not getting the right product. It's like going to buy a Big Mac and having a fish fillet thrown in the middle there.

StillWell's "Surrounded by Liars" and its video are fun because they take the familiar theme of growing up and realizing that certain things aren't true and gives it a humorous twist. Is there any childhood lie you've uncovered that turned out to be really damaging, even if it wasn't intentional? I guess hanging with so many





people all the time, you see so many people just lie about so many things, including myself. Everybody has a point where they lie. Some people may say they don't, but everybody does somewhere down the line. Where I'm at in my life today, I guess I can't really say I remember anything, because growing up you find out that everything ends up being a lie. To me, everything in this world is a lie, and there's only one thing that's truth for me, and that's the word of God. Everything else is a philosophy or a conspiracy or a lie. Other people can disagree with me, but that's just where I'm at in my life.

You went through a lot before you considered yourself a born-again Christian. What has it been like for you staying in the rock world and dealing with all of the temptations? Temptation is always going to be there, and we all fall short. I think we're all sinners saved by grace through Christ Jesus. There's no way to be this good, perfect human being. So many people think they're a good person, but according to what? Who is a good person? Nobody. I don't care about what good works you do, someone else will say that it's not good, so it's so hard to just say that you're a good person.

There are some people who think because they're religious that they're automatically

to the song, and I really don't know a lot about that [concept]. I looked it up one time and from what I got out of it, it's some kind of conspiracy about something that runs the world.

What's your favorite conspiracy theory? You want to start with doctors? What do you want to start with? What topic? I can put a conspiracy behind everything. I can go to Target to buy some white Christmas lights, and they're out. In my head, I'm thinking that they order enough to run out because they make more money off of someone like me walking in and thinking, "Well, since I'm here, I need detergent, I need this, I need that." I don't spend \$1.37 on Christmas lights, I spent \$45 to \$100 on junk since I'm already there.

You've got a lot of ink on your body, everything from demonic faces to a toy engine. Is there any theme to your tattoos that you have discovered over the years? It's funny, when I was a kid I was your stereotypical boy who wanted to play with Tonka toys and dirt. Now, today, I'm the stereotype who likes skulls and cool-looking characters. I had little homies tattooed on me before they had Little Homies [toys] out. I've always been fascinated with that lifestyle of little homies and low riders, and here I am, 42 years old and looking like a little homie. I have a '64 Impala Super Sport on

The *Sesame Street* train is so cool-looking, and it just brought back memories for me.

You've got these grinning, demonic faces on your right arm. My right arm is the same theme; they're clowns, but they're more like evil clowns. I was young and trying to figure out what I wanted, and I already had clowns and little homies on my left arm. Then I found these weird, scary-looking clowns off an album cover by a rap band called The Goats. I just liked the art on it. Clowns can be really scary. A lot of people are afraid of clowns, so I just did it. So it started becoming the more scary side to the light side. The right side is more scary, the left side is more light.

Plus your right side is all black-and-gray, and the left side is color. Right. Under my armpit on the left side, I got a pretty unique piece. It was done by Mario Barth from King Ink. It's Jesus with a crown in white ink. And then under my right armpit I got the devil. Franco is very good at doing realistic tattoos. He did the Jesus and Mary on me, and on the light side I had him do a ladybug and a butterfly on my shoulder. He did some real detailed work on the shoulder, some goofy, happy things.

What is on your back and your legs that you like? You know, the funny thing is that everybody

"I RECENTLY GOT A TATTOO OF SPONGEBOB ON MY RIGHT SHOULDER BECAUSE FOR THE LAST FOUR YEARS I'VE BEEN WATCHING SPONGEBOB SQUAREPANTS WITH MY KIDS."

a good person, which isn't true. Some people who aren't religious can be good people too. How do you define being good? I'm not a good person. I know that I'm a sinner and have accepted it, but I try my best to live according to reading the word of God. Plenty of times I can read a line in the Bible and know I'm not there right now, and I just [know it's] through God's grace and His mercy that I'm not struck dead right now because I'm not there. I want to be and fight to be, but I'm just not ready. So many times in my early days, I was sober and didn't do this or that, and today I've learned to never say those things because you never know what tomorrow is going to bring. Someone can say they stopped eating meat, and they're just being self-righteous because next year you could see that same person having a steak. Instead, if you don't eat meat, you don't have to say anything about it. You can say you'll take a salad. In most cases, nobody's going to go, "Salad?" I just learned to eat humble pie straight in my face and try to do the best I can at being humble and hopefully loving people right where they're at. People can hang with me and become friends, and from there, sharing my belief if they're even there. If they're not, it's still cool. We'll still be homies and hang out.

What inspired the new Korn song "Illuminati?" Jonathan [Davis, Korn's frontman] wrote the lyrics

Daytons. I have a '52 Fleetline Deluxe on Daytons that's all low-ridered out with a visor. You end up becoming whatever lifestyle or image that's in your head. So most of my stuff is that type of lifestyle.

What are some of the most personal tattoos you have? I've got many personal tattoos because I'm pretty much covered everywhere. I've got Jesus on my chest—that's very personal. It's probably the best piece of ink that I have, from Franco Vescovi. It was [from] a famous piece carved for the Pope, and you can almost look at it and get emotional. It's amazing. All the way down to the lighter side, I recently got a tattoo of SpongeBob on my right shoulder because for the last four years I've been watching *SpongeBob SquarePants* with my kids, and we laugh out loud together. So I went out and got it on tour, didn't tell them, and came home and showed them, and they were laughing so hard my daughter was almost crying. They couldn't believe it.

On your left arm, you have a red and blue train engine, which is very cartoon-like. My whole left arm is pretty cartoony in a way that almost looks like Mister Cartoon did it. It's a bunch of clowns, but they're like gangster clowns. I like that lifestyle, and I've always felt that my personality is a little bit clowny. I have a *Sesame Street* train. I changed the driver, who is the Cookie Monster, into a clown.

I know has tattoos that they hate. Sometimes you hate the way they look, and sometimes you hate the way they're placed. On my lower back it says "Family Values," which is a tour that Korn did back in the day with Limp Bizkit, Ice Cube, Rammstein, Orgy. Family values, family man. I had it done big across the bottom of my back, but it's just too long and too big. But I'm not going to laser it off. My back is kind of a mess. I've got a big king and queen—I don't really know why. I was just going on a tattoo binge, which I even did recently. Last year I went on a binge, and I got some wack tattoos.

Is it true that Fred Durst did a tattoo on you? He did. We did a show in Florida [in the '90s], and he was standing out front. That's how I met him. He was like, "Hey, if you guys want a free tattoo, I'm right down the street. Perhaps I'll see you guys right after the show." We were young, had no money back then, didn't know who he was, and he tattooed Korn on Head [former guitarist Brian Welch]. It looked like *Horn* when he was done. It was pretty bad. That was the first tattoo that Fred ever did. He was lying to us. He didn't give me one that night, but he ended up giving me a demo of his band, and I liked it and ended up giving it to my producer, who was Ross Robinson at the time, and our managers. I ran into Fred and ended up getting a tattoo later on down the line, and he got a little bit better. ■




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MODERN ENGLISH

The new look coming out of London
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PHOTOS BY MARLEY KATE
STYLED BY BILLY BRADSHAW



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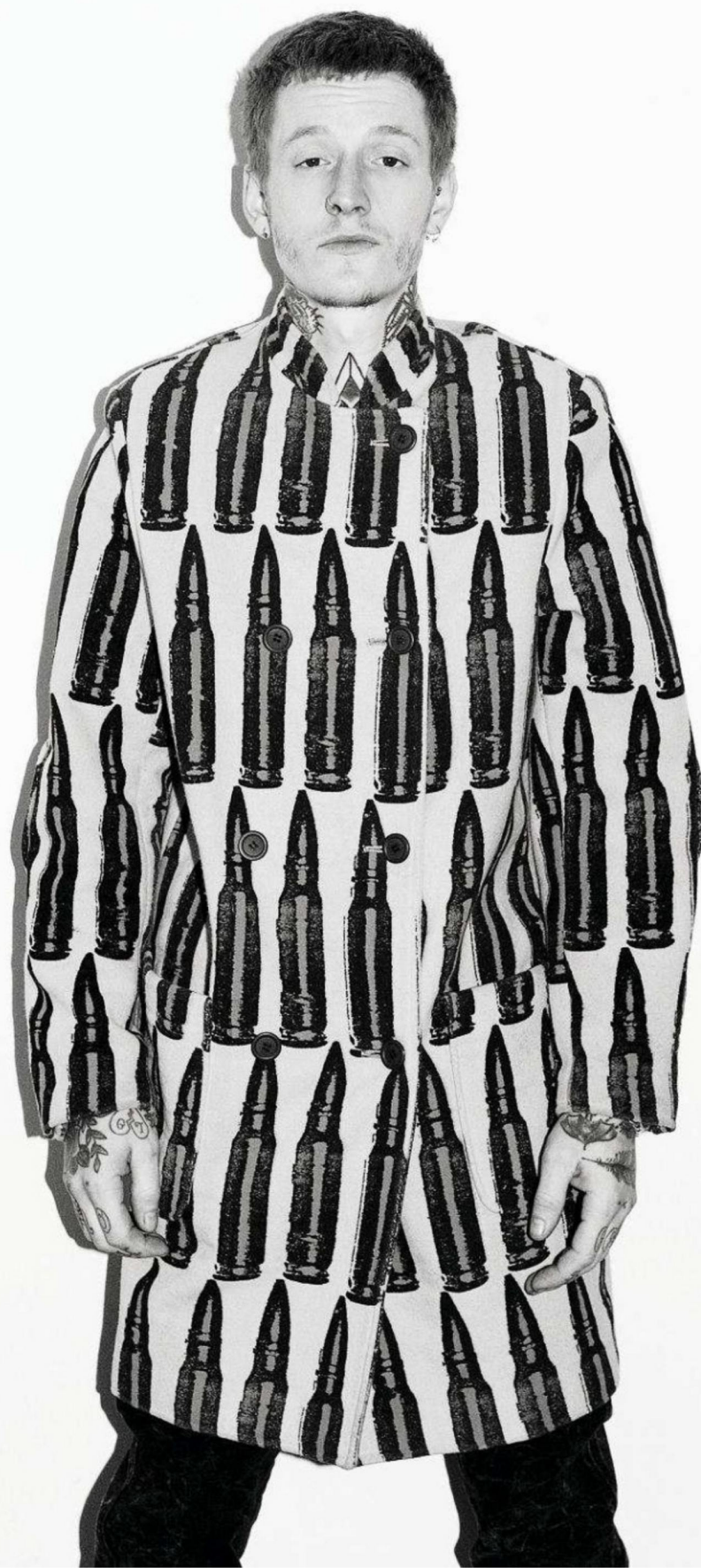
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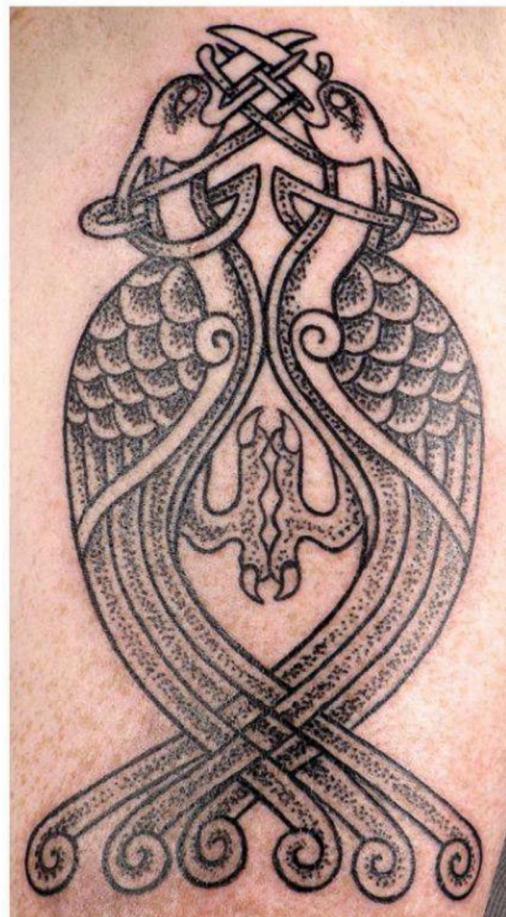
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"I THINK TATTOOS SHOULD BE AN EXTERNALIZATION OF ONE'S AESTHETICS—A CLUE TO WHAT YOUR INTERNAL LIFE IS LIKE. WITH A LOT OF GUYS, IT'S FAIR WARNING. IF THEY HAVE SATAN ALL OVER THEM, THEN THINK TWICE ABOUT GETTING IN BED WITH THEM!" —PAT FISH



PAT FISH

TATTOO SANTA BARBARA
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BY MARISA KAKOULAS
PORTRAIT BY JEN ROSENSTEIN

Pat Fish is a veteran tattooist internationally renowned for her powerful and intricate Celtic knot-work tattoos. She is also known for being quite outspoken, calling bullshit on issues she believes harm the tattoo industry and collectors. In this interview, she raises some of those controversial issues, like potential dangers in some colored tattoo inks as well as the ethics of giving clients exactly what they want. Fish also shares some of the lessons she learned from her mentor, the legendary Cliff Raven, who changed her life—and how her pet mule has done the same.

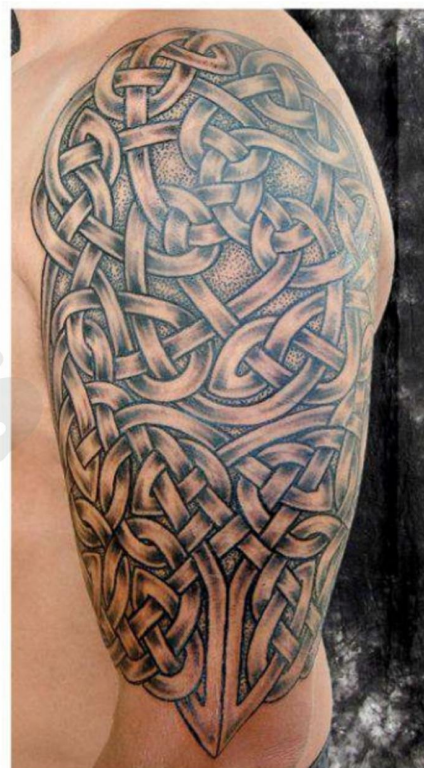
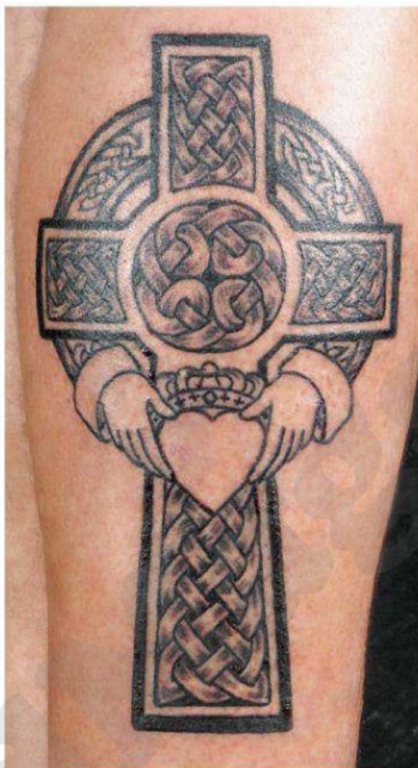
INKED: You're called the "Queen of Knots" and the "Queen of Celt" in the tattoo community. How did that get started?

PAT FISH: Lyle Tuttle gave me the name "Queen of Knots." And the title "Celtic Queen of the West Coast" came from a *Skin & Ink* magazine article. When I started [to tattoo], I was 30 years old. You can really do what you want 'til you turn 30, but at that point, you better specialize and choose a profession, something that you are. I put myself through college doing research interviewing, and then I got hired by the local weekly newspaper to interview people. I did it for over a decade. But after a while, I got to where I didn't want to be edited anymore, where they'd brutally cut my work to make room for more advertising. I finally just decided that I

wanted to do art full-time. At that point, I thought that tattooing seemed to be the most legit way to do art. That's when I went on my quest to find who I should learn from, and the rest is history. Now it's almost 28 years.

Why tattooing? Simultaneously, I decided something else I really needed was to find out my true identity, because I was an orphan and lived all my life with a chip on my shoulder that somewhere, in some office, was the truth about where I came from. I put a private eye on to find out who I was, and it turns out that I'm Scottish. It just made sense to me that everyone else in the world has ethnic pride—has an identity—and here I was finding it out and at the same time learning to do this new skill.

"WITH TATTOOS, I DON'T DO IT SO THAT PEOPLE WILL NOTICE ME OR TO CREATE A PERSONALITY. I DO IT BECAUSE I WANT TO BE AN ARTIST, TO BE A CRAFTSPERSON." —PAT FISH



So I decided to specialize in Celtic art, bringing back that tattoo tradition of the Europeans.

Like what traditions? People think that the Europeans started getting tattooed when Captain Cook came back from Tahiti with tattooed sailors who had gotten souvenirs when they went and explored. That isn't true. The Pictish people were known for their tattoos. It turns out that I'm a Campbell, and the clan Campbell are Picts. It's an extremely small ethnic group. I thought it was something I should explore, and one of the ways to do that would be to bring back alive this tradition of the heavily tattooed Pictish people—to bring these designs back to life in skin. One of the better choices of my life was to learn to tattoo and then to specialize in this.

How did you come to meet your mentor, Cliff Raven? I only knew one person who even had a tattoo; this was in 1984. When I decided that I was going to learn to tattoo, a friend told me to study with the best. It really matters who you learn from. He said the best were Ed Hardy and Cliff Raven, and Ed Hardy was in Japan. Cliff Raven did my first tattoo and then taught me how, so it was very simple.

What was your initial experience with Raven like? Well, I called his house and Pierre answered and said he was already asleep. This is, like, 8 o'clock at night, and I thought, This isn't the wild and crazy tattoo life that I imagined.

Pierre was his boyfriend, correct? Pierre was his husband for 27 years. One of the great romances I ever observed.

No one really talks about Raven being gay. No, he wanted it to be a secret. He was from a "need to know" generation. But he tattooed tons of gay men. He was doing all kinds of gay porno tattoos, but he didn't advertise those out to the world.

So you call Raven— So Pierre says, "Why don't you call at 7 in the morning, and you can talk to him." Pretty different than my hours, oh my God. I mean, my studio opens at 2 p.m. I called the next morning and made the appointment. With all the hubris of youth, I took my portfolio of art from UCSB [University of California, Santa Barbara], and I went out there and got my first tattoo. He drew it directly on me. I just thought, Wow what a great guy! He

really acted like he liked me. Then Cliff just agreed to teach me the craft. He had sold Sunset Strip Tattoo and was working from his bookstore in the desert, so I drove out there to study with him.

What are some of the great lessons Raven taught you? Cliff Raven taught me that there are three aspects to tattooing that are equal: art, craft, and morals. He was a great influence on my life. He treated people exactly like I try to treat my clients now, where we spend tons of time in advance of the tattoo, and go through all my archives of images. Depending on what they want, I'll say, for example, "Go through this file of 300 Celtic bands and pull out the ones that appeal to you in some way." If they pull out 10 designs that they like a whole lot, then we'll go through them and I'll say, "Well, you only wanted it two inches wide, so we have to veto these five." And we just keep culling through until we get down to something I can then take and combine for something unique.

Your work has moved toward pointillism and other new directions, but still largely keeps to the traditional Celtic designs. Where are



those influences coming from? Conventions?

Absolutely. When I worked at the NIX Tattoo Convention up in Toronto, I met both Colin Dale and Cory Ferguson, and I was stunned by their pointillism. All the time when I was at UCSB art school, I was using pointillism, using dots to do my shading. But I had never done it in tattooing. Why not? I don't know. So I started exploring how to pull that into my style. Also, I had a pretty strong feeling that the governments of the E.U. and the U.S. were going to outlaw colored tattoo ink, but I was wrong. I figured, well, maybe it will just happen that I have to adapt my style so that black ink is all I'll have, and it's good enough. I can't imagine why [colored ink] is still legal. It's just wrong. It's a hugely dangerous thing to have something that nobody knows what's in it. There's no oversight or MSDS [Material Safety Data Sheet] provided. Here we are hoping for the best and sticking it in our clients.

Don't you think that there would be an epidemic, with so many color tattoos, if the inks were dangerous?

I think the big risk is that there are so many more suppliers today than there were in the past. It used to be that you would get powder and put it with your own preferred suspension agent and there you go, you have your ink. Now there are,

"CLIFF RAVEN TAUGHT ME THAT THERE ARE THREE ASPECTS TO TATTOOING THAT ARE EQUAL: ART, CRAFT, AND MORALS. MY ATTITUDE IS THAT I'D RATHER HAVE A CLIENT ANGRY WITH ME OVER A TATTOO I DIDN'T DO THAN SOMETHING I DID."

what, a hundred ink suppliers and [hardly any] of them have any MSDS, and even the really famous ones have ended up with fungus in a batch.

Beyond health issues, there are also moral issues to consider in tattooing. For example, there was a lot of buzz over a woman getting a huge "DRAKE" tattoo—in honor of the singer—on her forehead and whether the artist should have done it. What do you think about that? I interact with a lot of the older generation of tattoo artists and they say, "Somebody is going to do that tattoo. Why do you pretend that you care about that person? It's money." My attitude is that I'd rather have a client angry with me over a tattoo I didn't do than something I did. I have morals, and I have to be responsible in this life for everything I do. If I really feel that it will make them a person who relies on welfare because now they made themselves into a freak and can't get a job, then I need to step up and tell them no. I've had people come in and thank me later for not having done a tattoo that I refused to do. That's a nice moment.

You have a lot of people flying into Santa Barbara from all over the world to get tattooed by you. But is Celtic work still as popular as it was, say, 10 years ago? I've been selling my designs online now at luckyfishart.com since 2001, and there was a point where people were buying a lot more Celtic stuff than they are now, but it's hard to tell. Right now the trend is words. People will call me and go on and on about how much they love my designs and then just ask for two Gaelic words on their arm. Give me a break. For me, words age badly and look goofy. Unless they are really big, they don't have a graphic quality to them. I usually decline to do it, which is hard to do in this economy.

What makes a good tattoo? I think tattoos should be an externalization of one's aesthetics—a clue to what your internal life is like. With a lot of guys, it's fair warning. If they have Satan all over them, then think twice about getting in bed with them! I would encourage people to think outside of what they perceive a tattoo looking like when they go to their source material. I like to tell my clients that anything that can be a pen-and-ink drawing can be a tattoo with the style that I do. People should be looking at real art and things that have stood the test of time or ended up at museums. Right now I'm doing something from the Chauvet Cave. It's 35,000 years old. There's a Werner Herzog movie *Cave of Forgotten Dreams* where he was allowed to go film inside it, and the horses, bison, rhinos, and woolly mam-

moths drawn on the walls of this cave are beyond belief. They are so alive and so fabulous. The last couple of nights I've been taking screen captures of the horses and rhinos so I'll have stills to work from because someone from out here wants to get one of the horses. These are the oldest drawings we know of, and they are breathtaking.

So what do you do for fun? I hear that you ride a mule. Tell us about that. Well, in advance of turning 50, I started saying to myself, You got to make a change. You got to do something on your 50th birthday that is as important as what you did when you turned 30. I decided I needed to get more physical, and I wanted something to challenge my brain. Well, I always wanted a pony. [Laughs.] So I thought I'd get out there and buy myself a horse. I used to weigh twice as much as I do now, and you can't weigh more than 220 pounds and even rent a horse. But I was committed to the idea of learning to ride. I wised up and got a mule because a mule can carry more weight. I rode the mule for six or eight months and realized that if I was going to be any good at this, I needed to cut my weight. I started eating less, and now I weigh half as much. I've been riding seven years now, and I'm getting to where I can ride pretty well. And it turns out I have a mule-compatible personality. You can force a horse, but you have to negotiate with a mule, and I like that.

Would you say that you're an eccentric? Yes, I think that I am a genuine eccentric. My childhood was very differentiated from any kind of family or heritage. From the age of 2 or 3, I always thought of myself as being a separate person, separate from any kind of support system. I developed the personality that I have really young and didn't accept many people trying to change me. I don't do things in order to seem strange. With tattoos, I don't do it so that people will notice me or to create a personality. I do it because I want to be an artist, to be a craftsperson. When I was a kid in high school, I had the really good fortune of meeting Ray Bradbury, the author. I was in my local chapter of Quill & Scroll, the high school journalism club, and it was the Ray Bradbury chapter, so every year he would do a little presentation. He said something that changed my life: "Inside yourself, you have an internal gyroscope, and it leans toward things that you love. And so you never have to have a stupid job; you never have to do something you don't like because all you have to do is listen, and you will feel it humming and leaning you toward things. All you have to do is find a way to do that for money." That rocked my world. I think about it a lot, all my life. ■

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From left: Jeb Maykut, Maxx Starr, Mike Lucena, Fernando Lions, Jordan Bayley, Steven Huie.

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BY LANI BUESS
PORTRAIT BY STEWART ISBELL

You can go to a shop and have someone stoically document whatever occasion or memory has inspired your tattoo, or you can go to Flyrite Tattoo, where you'll find an artist who cares about you, your piece, and how the two come together. "You save relationships, you end relationships," says Steven Huie, joking about his role as tattoo artist, Flyrite shop owner, and occasional therapist. It's no wonder strangers open up to Huie, with his warm smile and soft-spoken voice. And their willingness to dish their own dirt is a great testament to what the shop offers overall: an approachable, inviting, and drama-free atmosphere. That doesn't mean it's without idiosyncrasies.

Artist Mike Lucena, for example, is certain an alien invasion is imminent, really, really hates southern Florida, and believes "the better tattooer you are the more fucked up you must be."

But whatever the conversation, the Flyrite crew makes sure to include you in its family. "We want to make you feel welcome," says Huie.

"I've known some people who come here because they went to another shop and [the staff] gave them attitude," says Lucena. "I've never understood egos."

The shop was originally opened by tattoo artist Elio Espana, but he turned the keys over to Huie in September 2010. Formerly an illustrator, Huie used to design shirts for hardcore bands like Murphy's Law and Madball, but his friendships with artists Chris Garver and Little Dan led him to tattooing.

"Tattooing is the shit—even when your back hurts or your vision is blurry," says Huie, whose illustration background has benefited his tattoo work. He specializes in the Japanese style of tattooing to satisfy his love of storytelling and captivating characters, which are ever-present in the domain of illustration. "In illustration you want to tell a story with one picture," he says. "It's all about composition, so you bring that to tattooing."

After jumping around various shops to soak up knowledge, Huie finally landed at Flyrite, working alongside Espana. "I used to look at his stuff in magazines before I knew him, then I worked with him and later took over his shop. How crazy is that?" asks Huie in awe. "To have him offer it to me was a big honor. They're big shoes to fill."

Lucena calls the changing of the guard a "new beginning." With fewer tattoo artists on staff (only Jeb Maykut and Fernando Lions round out the roster



Clockwise from top left: tattoo by Steven Huie, interior of Flyrite Tattoo, tattoo by Mike Lucena, tattoo by Fernando Lions, tattoo by Steven Huie, tattoo by Jeb Maykut.

since Espana's departure) and revamped surroundings, the shop has a more intimate and mellow vibe, Lucena says. But the dynamic remains the same.

"I wanted to keep a smooth transition," Huie says. "What's important to us is that we get along and trust each other." In addition to employing personalities that mesh, Huie requires experience. "If you work here you've already paid your dues," he says.

In that regard Lucena is a veteran. "At a young age I knew I was going to be a tattooer," says the Florida native, who used to draw KISS logos on himself as a kid. By the age of 20, he already sported sleeves. He started his apprenticeship in

San Francisco under celebrated tattoo artist turned illustrator Chris Conn. "It was a lot of pressure being his apprentice," says the tattooer of seven years. "Learning to tattoo in San Francisco is like learning to drive on the autobahn. You can't fuck up." Though he says it may sound cheesy, he credits tattooing with saving his life. Before becoming a tattoo artist, he was a bartender and spent a lot of time drinking and getting into fights. His current career has helped him clean up his lifestyle. "You can't tattoo hungover," Lucena laughs.

"It makes you a better person," says Huie of the art form. "It teaches you discipline, responsibility."

The primary commitment the devoted tattooers at Flyrite have is to their art. "What's important to us is that our work is above everyone else's concerns or squabbles," says Huie. "At the end of the day it's the work." With strong portfolios comes an impressive reputation to retain. To keep a rep, communication becomes key. "We let each other know how we're feeling and what we're thinking," says Huie. "Everybody brings something to the table ... We are different, but we have the same goals in life."

One such goal is as simple as staying true to one's lifelong passion. "I just want to keep tattooing," says Lucena. ■



JUAN SALGADO

FROM: Color Conspiracy Tattoo Gallery
VISIT: juansalgadoart.com

Having a shop named Color Conspiracy, do you prefer black-and-gray or color work? I really like both styles but color work is a lot harder because you have to keep in mind the color theory while you work the values. In black-and-gray you only work the values, so it is much more relaxing.

What's your goal when you're tattooing? I try to accomplish the best piece of art I can, always. No matter what tattoo I'm doing it has to be an anatomically correct size, well balanced in the shapes and values, and equally stunning up close or far away—because that is how we usually look at others' tattoos first. Another thing that I always have in mind is to create as little trauma to the skin as possible. I think a good heal is part of a good tattoo experience.

How have your personal life experiences contributed to your artwork? I believe every artist's personal life experience contributes to his artwork. In my art, you can definitely sense all the things that have influenced me. For example, I used to be an altar boy when I was younger, and I fell in love with religious art. You can see in most of my paintings how that personal experience has contributed. Also, I get inspired by my surroundings, so you can see a lot of tropical elements in my work that are influenced by the island

life here in Puerto Rico.

Where does your love of color come from? I've always been fascinated with the colors of nature, which led me to study color theory. I believe a style should come naturally to the artist, so I never have [something set] in mind when I create; I just try to do my best with all the knowledge I've gained and let the spectator catalog my style.

And how do they catalog it? My style has been described as realistic, illustrative, fantasy, new school, hallucinogenic, visionary, tropical ...

What are the current trends in Puerto Rican tattooing? Back in the '80s and '90s everybody was into traditional. Then came my friend and colleague Juan R. Lopez—Papito—who started doing his own art on skin and inspired me to continue with that mission. He, a few others, and I created what is known as Puerto Rican style. Some call it Juan Salgado style, but I definitely don't deserve all the credit. It is a very swirly and musical kind of oriental with a mixture of our own cultural imagery like native flowers, animals, statues, etc. A lot of upcoming artists are trying to imitate it here in the island, which I have no problem with—unless somebody wants to attribute themselves to my creations. That's another story.

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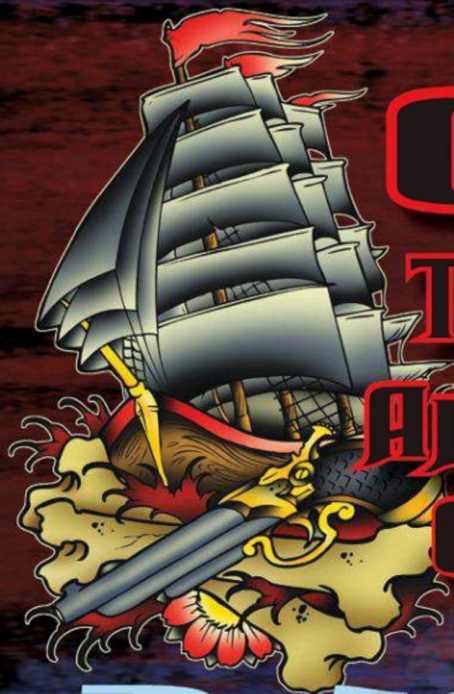


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NAME: Lauren Vandevier

APPRENTICE AT: Voodoo Monkey in Cleveland, OH

A FEW OF MY FRIENDS GOT REALLY NICE WORK DONE HERE, so once I finished my first year of art school I worked up the courage to drag my fine arts-based portfolio in for an interview. I guess they were good enough to get me in the door.

VOODOO MONKEY WAS THE FIRST LEGAL TATTOO SHOP within city limits, so we've got a sense of history that's tied right into a city that's trying to rebuild itself, arts first. We try to be a positive part of the new community that's growing around us, even if it's just by helping the city's chefs get rid of all that un-tattooed skin.

I TATTOO MY OWN APPOINTMENTS a couple days a week. I also do the usual setting up, tearing down, sandwich fetching, and appointment making for our six artists. When I'm lucky, I get to shave everyone's clients for their tattoos. It sure beats retail!



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WITH THE LIGHT OF TRUTH BOOK SIGNING

Sacred Gallery hosted LA Ink tattooer Dan Smith for the East Coast signing of his *With the Light of Truth*. Smith's book is an impressive 256-page collection of tattoos, art, and profiles of masterful Straight Edge tattoo artists. Complimentary Shirley Temples were served.



PHOTOS, STEVE PRUE

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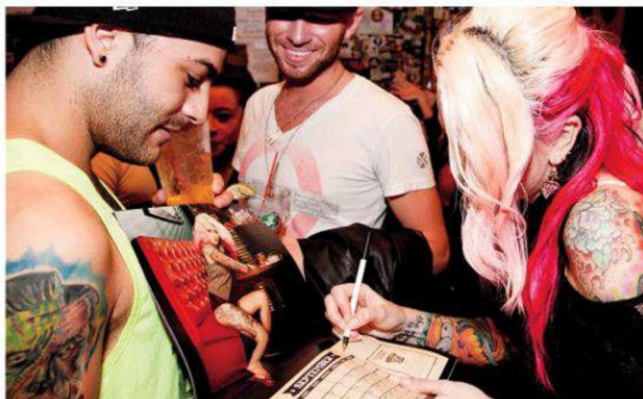
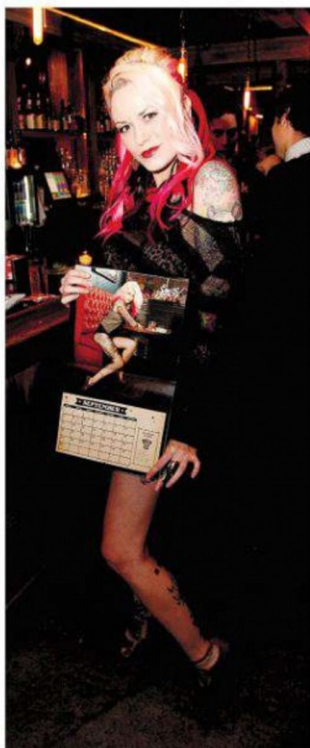
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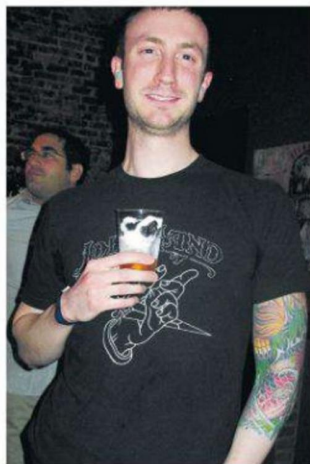


SAILOR JERRY NYC BAR CRAWL

To mark the 2012 INKED/Sailor Jerry calendar hitting the streets, we took to the avenues of New York City with a cadre of tattooed models.

We hit up Motor City Bar, Sons of Essex, and Fontana's, leaving beautiful calendars, empty tumblers, and awestruck bar patrons in our wake on the Lower East Side.





TAKING BACK SUNDAY

You haven't seen a band until you've seen them rock on their home dirt. We ventured out to Long Island for TBS's hometown show at the Paramount Theater in Huntington, NY, where the crowd's ink was intense and the atmosphere was palpable.



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This sterling silver "Love Token" by RockLove Jewelry (\$45.95, store.inkedmag.com) is hand engraved, on the reverse of an 1870's Empire of Germany 2 Pfennig Imperial Eagle Silver Coin. And it bares this sweet little message, "So Mein Herzerl" which translates to "To My Little Heart."



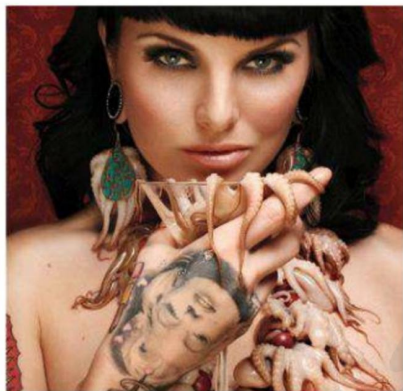
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ART BY DANIEL ESPARZA

The Inked Store Gallery doesn't disappoint. Get inspired by the work of artists such as Black Market Art Company's Daniel Esparza who created this beautiful piece titled "Victoria" (\$19.95, store.inkedmag.com).



TATTOOS & TENTACLES

Photography prints are new to the Inked Store! Check out arresting images like Tattoos & Tentacles #005 by Julian Murray (\$29.95, store.inkedmag.com).



DAY OR NIGHT OWL

Check out this T-shirt (\$24, store.inkedmag.com) and more from the collaboration series between Steadfast Brand and Palehorse Designs.



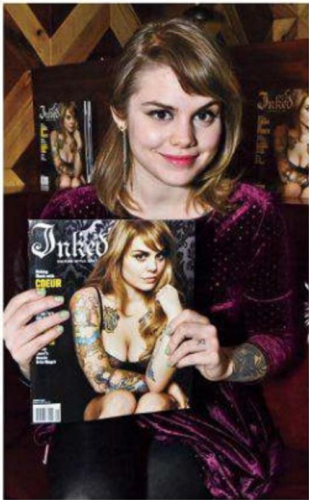
DOUBLE TROUBLE

Skulls can be seen as a symbol of danger and death, or glory and the afterlife. Represent your interpretation with this Watto, Twin Skull Belt Buckle (\$65, store.inkedmag.com) completely handmade of steel.

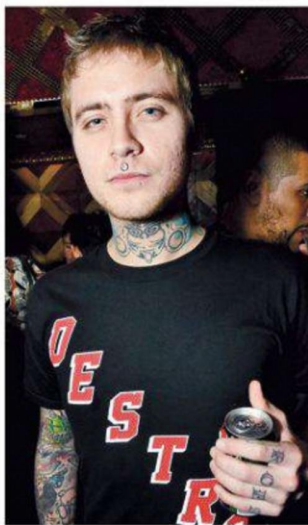
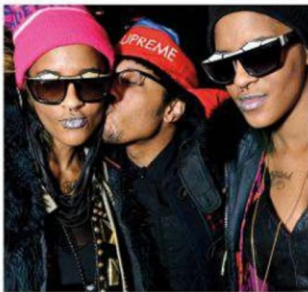


OBSSESSED

Addicted to ink? That's what we like to hear. InkAddict brand clothing made this women's thermal hoody (\$29.95, store.inkedmag.com) and other tattoo inspired apparel just for you guys and girls who can't seem to get enough!



INKED'S JANUARY ISSUE RELEASE PARTY
To usher in our first issue of 2012, tattooed hotties, readers, and cover girl Coeur de Pirate gathered at Stash in Chelsea, New York City. The new year was christened with Ultimat Vodka and Bomb Lager while DJ Martial spun crispy beats into the witching hour.



HUMOR IN INK**BY JOHN JAGUSAK**

PRESENTED BY WYLD CHYLD



JAMES RANIERI

On Point Ink, 327 East Bay St., Jacksonville, FL, onpointink.com

James Ranieri creates amazing traditional Japanese work in downtown Jacksonville, FL. The artist decided to make skin his medium of choice after getting his first piece at 16—and he hasn't looked back since. "Tattooing differs from other art forms because of its permanent mark and the impact the tattooer is making on someone. The client will remember this experience for the rest of his or her life, and that is so rewarding," says Ranieri. After years of tattooing, Ranieri still puts himself in the chair every time he turns on the machine and goes to work. "I try to create something I'm feeling or would like to see tattooed on me," he says. On his gravestone, Ranieri would like an etching of a traditional lotus flower engulfed with finger waves.

La Marca Del Diablo

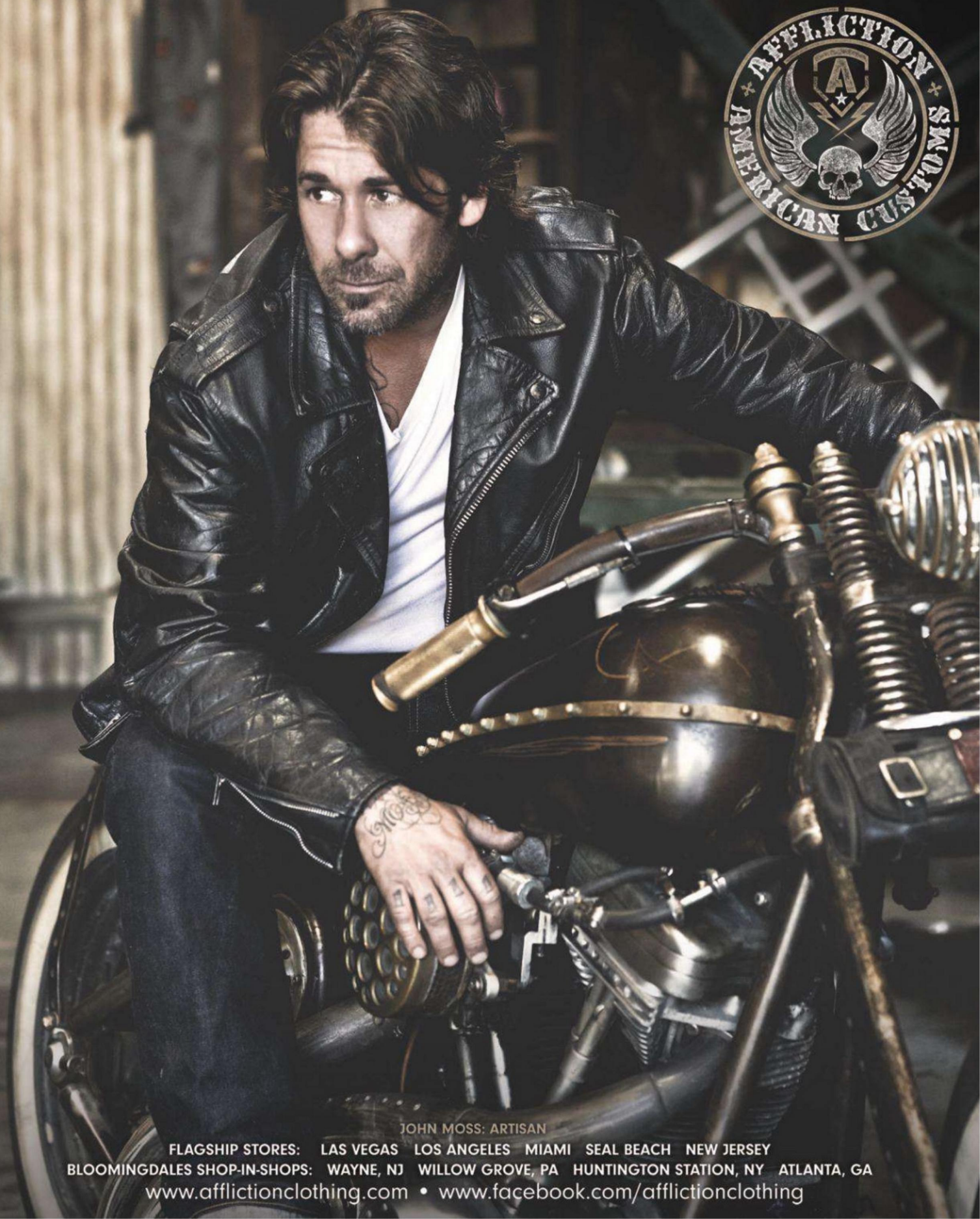
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